

THE VAZÍR OF LANKURÁN.

A PERSIAN PLAY.

A TEXT-BOOK OF MODERN COLLOQUIAL PERSIAN FOR
THE USE OF EUROPEAN TRAVELLERS, RESIDENTS
IN PERSIA, AND STUDENTS IN INDIA.

EDITED, WITH A GRAMMATICAL INTRODUCTION, A TRANSLATION, COPIOUS
NOTES, AND A VOCABULARY, GIVING THE PRONUNCIATION
OF ALL THE WORDS,

BY

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TABLE OF CONTENTS.

	PAGE
Preface	v
Introduction	xv
Remarks on Pronunciation, etc.—	
Consonants	xvii
Vowels	xxii
Pronunciation of the Izáfat	xxvi
„ of the termination í	xxvii
Grammatical Notes on—	
The Plural of Nouns	xxx
Nouns and Adjectives	xxx
Adverbs	xxx.
Pronouns	xxxii
The termination í of Unity	xxxii
The Pronoun <i>Kih</i> , “that”	xxxiii
The Verb	xxxiv
TRANSLATION:—Act I.	45
Act II.	55
Act III.	67
Act IV.	75

TABLE OF CONTENTS.

	PAGE
NOTES :—Act I.	87
„ Act II.	97
„ Act III.	103
„ Act IV.	105
VOCABULARY	109
PERSIAN TEXT:—Act I.	1
Act II.	19
Act III.	31
Act IV.	45

PREFACE.



It is hoped that our little work may provide travellers and residents in Persia with a short text in the colloquial language of the present day. When the editors were themselves in Tehr n trying to learn Persian, they could find no book of this kind; and such a book they felt would have greatly facilitated their progress in the art of making themselves intelligible to the natives. One may know book Persian, and be scholar enough to read a letter, but, unfortunately, for the purposes of inquiring the road of a peasant, or for ordinary conversation with a native gentleman, phrases industriously culled out of the *Gulist n* and the other orthodox text-books will be found to contain ten useless words to each one that may serve the purpose in hand. There are dialogues in modern Persian it is true, particularly those of M. Nicolas, that are justly admired for their idiomatic language, but a book of dry phrases is no text for daily lessons with the Munsh . What we wanted was some work that should be easy, entertaining, and thoroughly colloquial, so that no words should be burdened on the memory that could not be put to immediate use; and also that it should contain a vocabulary with the actual meanings of the words employed, meanings that are often lacking in the great dictionary of Johnson. Such a book we never found, and we trust to have supplied the want.

The translation may be found interesting, too, by those who do not intend to learn Persian, for it presents a faithful portrait of life in this quarter of the East, with its harem intrigues, and so-called justice and law.

The student must not run away with the idea that we deprecate the study of such works as the *Galistan*, or even the *Anvárí Suhaili*; only as their authors were not modern Iránís, one must not turn to them when there is need of a style and a vocabulary with the phraseology of to-day. We may want, too, something less pompous in style than the official newspaper and the ordinary letter, and with fewer obsolete Arabic words than the Persian version of the *Arabian Nights*, though these give the modern high-class Irání. Besides, if the truth be spoken, all these classical works prove hopelessly uninteresting to the European reader, whose taste in literary matters is far from coinciding with that of a Moslem critic during the golden age of Persian literature. And it cannot be insisted on too often that these works not only contain numberless obsolete words and little-used technical terms, but also that they present this disadvantage when read as text-books, namely, that the vocabulary with which the learner burdens his memory will be found very inadequate for conversational purposes in polite society on the topics of the day; and also that to servants, mule-drivers, peasants &c. (with whom a traveller must be constantly talking), the involved constructions and the grandiloquent phrases used by these authors are totally incomprehensible. Official documents, and even the ordinary titles superscribed on the envelope and at the head of a Persian letter, contain many high-sounding Arabic phrases that no ordinary Persian ever pretends to understand. He

has been taught these words parrot-fashion when at school, and duly writes them ; but they never pass his lips, except when he may be called upon to read some letter out loud, when their sound is distinctly of more import than their sense. The classical authors, of course, make a great display of their learning by using long words, but to employ these in conversation is regarded as an absurd affectation. As Persians often remark, foreigners talk their language in such an exquisite way that a dictionary is necessary to understand the drift of the argument ; perhaps a Persian who had learnt English through Chaucer, or even Shakespeare, would not be very intelligible in a London hotel of the nineteenth century.

Another difficulty we all found was for the pronunciation of modern Persian. Almost all the books that purport to teach this language are written by persons whose studies have been carried on in Europe or India, where, as we have noted in the Introduction, the pronunciation is antiquated, and often fundamentally incorrect. In this matter we hope to have given, as nearly as it can be done with our characters, the pronunciation of Tehrán, and we have added some general remarks in the Introduction that may help to elucidate this point.

The play now printed is taken from a little book lithographed in Tehrán. It is the first of the seven plays that the work contains, and in many ways perhaps is the most interesting of the collection. The author, Mírzá Jaafar, is only in reality a translator from the works of a certain Fath Ali, who composed his work in Azerbaijan-Turkish: this original we were unable to procure. But though translated from the Turkish, an examination of the plays

will show that the phraseology of the dialogue is very idiomatic Persian. The translator, in fact, must have rendered his Turkish text somewhat freely, for his proverbs and allusions are all pure Irání.

The Persian Preface, which is placed at the head of the Tehrán edition, is too verbose to give *in extenso*; but an abstract may not prove uninteresting to the European reader. Its style is so thoroughly Oriental, and we see how small is still their knowledge in the technical part of the drama, in spite of the Passion Plays commemorating the tragical fate of Hasan and Huseyn, that have been common all over Persia for some centuries.*

The title-page states the contents of the book to be "Plays translated by Mírzá Jaafar, a native of Karájeh-Dágh, printed in Tehrán during the month Rabí I. of the year 1291 of the Flight" (A.D. 1874).

The price of the book (one tomán = eight shillings) is given, and also the places in Tehrán and Tabriz where the work may be procured.

After the customary adulation of the reigning Shah, Násir-ad-Dín, the translator proceeds to point out, by means of an Apologue, that, in order that the reader may derive a benefit from its perusal, the book should not be read in a perfunctory manner.

Then comes the Preface proper. The translator, Mírzá Jaafar, adverts to the fact that up to the present time no Comedies have appeared in Persia. But since it is well known that such compositions not only instruct and cause

* For further details on this point, see the Preface of Sir Lewis Pelly's "Miracle Play of Hasan and Huseyn." London, 1879.

diversion to the general public, but also greatly aid foreigners (whether Azarbaijání Turks or others) in mastering the language, and gaining an insight into the manners of the people; therefore he, Mírzá Jaafar, had often regretted the lack of any such Plays, and was now endeavouring to supply this deficiency, trusting in doing so the more surely to hand down his name to posterity, than by occupying himself in any other species of literary composition.

He then proceeds to state that he has met with an excellent collection of such pieces in Turkish, conspicuous in the simplicity of its language, and the absence of all rhetorical, bombastic, or obsolete words (whereby it differed advantageously from all previous works), and that from this book he has translated the following Plays.

His labours are especially dedicated to the use of children in the schools, who up to the present time have been forced to learn dry, antiquated books, unsuited to their mental capacities, and discouraging from the fact that the works are lacking in general interest. And he also would recommend his book to foreigners, in the place of those translations from the Evangelists which have hitherto served them as text-books. To these latter will not his Plays be even doubly useful? In reading his Comedies, the translator begs that especial attention may be paid to enunciation and emphasis—so important to a just understanding of the ‘parts.’ In representing the speech of the lower classes, he has admitted into his text many words incorrectly, or rather phonetically spelt (of which he gives some examples), they being characteristic of the popular pronunciation: and the various interjections have been added where necessary, such as vah! bah! ay! ukh! and the like, although

hitherto it has not been customary to insert these in written compositions. He points out that the names of the interlocutors, stage and other directions, have been given to prevent any mistakes; but, at the same time, he cautions the reader that such names and phrases form no part of the dialogue. It is particularly to be insisted on that the speeches be uttered in a lively, brisk way, not according to the usual sing-song of the schools, or the intoned drawl of poetical recitations, but even as in the living speech of the people, where astonishment, wonder, queries, fear, silence, laughter, weeping, anger, affection, terror, joking, exclamations, passion, and serenity, are all indicated by the inflections of the voice; and also let the utterances of old men, Armenians and Feringhís, be rendered after the hesitating manner characteristic of such folk. And for the rest, writes Mírzá Jaafar, each one must follow his own taste.

Then comes a disquisition translated from the original Turkish author of the Plays, who mentions himself at the close under the name of Mírzá Fath-Alí Ákhund-Zádah; he sets forth his general observations on the Dramatic Art. The rules of intonation, gesture, etc., as cultivated by the Europeans in their theatres, are given; for the author very justly observes, that among the people of Islâm (who have no school of this art) these laws are mostly neglected in the only species of dramatic representation which they possess—namely, in the Tragedies on the Death of the Imáms. The author, too, assures his co-religionists that there is nothing in the theatres of Feringhistan repugnant to either good manners or public morals.

Following all of which, seeing that His Excellency Waran-

soff, Governor of the Caucasus Province had, in the year of the Hejra 1266 (A.D. 1850) built a theatre in Tiflis, he, the author, Mírzá Fath-Alí, has felt himself incited to compose these Plays, six in number, followed by a Tale. And he concludes his remarks by averring that, unlike other authors, he courts the criticism of his public, wishing them by no means to be silent on his faults; but, on the contrary, let everybody, according to his ability, point these out, that Dramas may become known and be acted among Moslems: and in this he feels proud of having set the first example. To all of which the translator, Mírzá Jaafar, adds that for the present he has only translated two Plays;* in the following year, however, he hopes, by the aid of Allah, to print the remainder, that all, both great and small, may learn thereby.

At the conclusion of the Preface the transcriber for the lithography records his name, it being Muhammad Jaafar Munshí.

We have not been able to discover that the Persian translation of these Plays has ever been actually performed on a stage, either in Tehrán or elsewhere. For it would require the use of far more scenery and drilling for stage effect than is customary in the Muharram Passion Plays, and their ignorance in such matters was deplored by Mírzá Fath-Alí in his original Preface. In these latter there is not a stage on the one side, as in Europe, with the audience facing in one direction towards the actors and the back ground. For the performance takes place in a huge sort of circus, with boxes

* The Tehrán volume is bound up so as to contain Mírzá Jaafar's subsequent publications.

raised, tier above tier, all round, looking on to a circular platform, on which the actors strut and declaim, with neither side-wings nor background. When they have said their parts, they simply stand aside, in full view of the audience, awaiting their turn to speak again. This manner of doing things would, of course, be out of the question in a Comedy such as the present one, where sudden exits and entrances, cupboards to hide in, and a certain amount of stage effect, are all indispensable for the action of the Play.

It is hoped that the Notes and the Vocabulary will be found complete, and that the former will explain the difficulties of idiom, and the allusions that may occur in the text.

By the student the Translation should, of course, only be used after the words, and, if possible, the meaning of the Text, have been made out with the Vocabulary. If the learner would so study the text as to be able each day to turn his last lesson back into Persian again by means of this Translation, he would find his trouble more than repaid in the rapid progress he would make. And it may safely be said that there is hardly a sentence in the whole Play that he might not find daily occasion to use in the Bázárs.

In conclusion, our thanks are due to Mírzá Bákir, a Persian scholar whose really profound knowledge of his own classical Arabic and Persian has been methodized and rendered available to Europeans from his mastery of English, and his studies in our Western Sciences. By his aid it is hoped that the Translation will be found correct, for in the Text the absence of all punctuation, points of interrogation,

exclamation, etc., often renders a phrase ambiguous to any one but a native. In our English version we have aimed at keeping as closely to the text, as was consistent with perspicuity in rendering from a foreign tongue.

Should this Play be found useful to students of modern Persian, others might be published and annotated out of Mírzá Jaafar's little book.

W. H. D. H.

G. LE S.

March, 1882.

INTRODUCTION.

On the Transliteration used in the Vocabulary, together with some remarks on the Pronunciation of Modern Persian, and certain anomalies in Pronunciation, Spelling and Writing.

THE transliteration of the Persian character given in the Vocabulary, Notes, and Introduction is that used by Dr. W. W. Hunter in the "Imperial Gazetteer of India," 1881, and also by Mr. E. Thomas in the "International Numismata Orientalia," and it is the system adopted for all official publications by the Government. But, in order to mark two very distinct sounds in the Irání pronunciation, it has been necessary to add the diphthong *ey* as pronounced in 'they,' in addition to *ai*, the diphthong in 'Lyre.' Also the dotted *káf* has been transcribed *ḳ*, for it is important that the student should constantly be reminded how very different is the pronunciation of ق from ک.

For colloquial purposes it is naturally of primary importance that the learner should be able to make himself understood; and the natives will *not* understand him unless he will make a point, when learning a word, of catching at the same time its true sound—and he must do this from the very beginning. If this be carefully attended to all will go well, but nothing is more irradicable than a bad habit in

pronunciation; and hence the learner's attention should be directed to correctness in this matter rather than to the early acquisition of a large vocabulary.

This last cannot fail to come in time, while a good accent is by no means a necessary consequence of familiarity with the language.

A European is the more likely to fall into error from the fact that our best dictionaries often register an antiquated pronunciation, unrecognised by modern Iránís. Also, that if the teacher be an Indian or a Stambúlí Persian, words may be as much transmogrified in his mouth as French often is by an Englishman.

While on this subject it should be remarked that one and the same Arabic word has a very different sound, according, as it is used in Persian, in Turkish, or in Hindustani. We Europeans do much the same. A Latin word (Jupiter, for instance), when incorporated into English, French and German, loses its original Roman sound, and is pronounced by us moderns in accordance with the *phonetic* laws of the tongue in which it happens to be used.

And so in Eastern tongues, where the classic Arabic has flooded the vocabulary of all Moslem nations. An example will make this clear. The word **أول** in Arabic is pronounced *Awwal*, but this word in the mouth of a Persian is *Avval*, while a Turk says *Evvél*, and a Hindu *Uvvul*.

Now Persian is a classical language, much studied beyond the geographical limits of its use as a vernacular; and it is of every day remark that the Europeans who have learnt their Persian, let us say, in Constantinople, are as a rule very incomprehensible to the Tehránís. And this even though the student may have been well taught and be profoundly read in

Persian literature. For to quote but a single instance, all his short *a*'s will be pronounced like the French *è*'s. The Anglo-Indian on the other hand not only turns his short *a*'s into *u*'s, but calls *mîz*, 'a table,' *meyz* (like *maize* Indian corn) — a pronunciation which was correct perhaps originally, but is none the less entirely obsolete at the present day.

The pronunciation we have given in the vocabulary is, as nearly as possible, that of Tehrân. For there are considerable dialectic differences in the various provinces, and this more especially in the pronunciation of the vowels.

Also since Azerbaijân Turkish is the vernacular of the Northern Provinces, a Turkish accent is very perceptible when a native of these parts talks Persian.

§ 1. THE CONSONANTS.

The Persians in accepting the Arabic Alphabet have adopted some characters which represented sounds originally foreign to their language. The pronunciation of these letters they have therefore modified, assimilating them to some cognate letter in their own tongue. Hence it is that there are four characters all pronounced indifferently *z*, with three for *s*, and two signs a piece for both the *t* and *k*, as may be seen from a glance at the Table.

Since the object of the transliteration is entirely phonetic, no attempt has been made to discriminate in the Latin letters between these homophones. On the other hand, the Persians have had to add to their Alphabet (by the addition of extra diacritical points), four characters to indicate sounds unknown to the Arab utterance—to wit, the letters for *p*, *ch*, *zh* and *g*. Let the reader carefully study this table.

ا *alif*, a prop for a short vowel, or to mark a long *a*.

ب *b*
پ *p*
ت *t*
ث *s* } as in English.

ج *j* as in 'John.'

چ *ch* as in 'church.'

ح *h* a strong aspirate.

خ *kh* the German or Scotch *ch*, guttural.

د *d*
ذ *z* } as in English.

ر *r* well rolled, as in French.

ز *z* as in English.

ژ *zh* like the *si* in 'persuasion,' or the French *j* in 'jour.'

س *s*
ش *sh*
ص *s*
ض *z*
ط *t*
ظ *z* } as in English.

ع *uin*, a prop for a vowel or a hiatus.

غ *gh*, a strong guttural.

ف *f* as in English.

ق *k* a *k* pronounced at the back of the throat.

ك *k*

گ *g*

ل *l*

م *m*

ن *n*

و *v* or *w*

ه *h*

ي *y*

} as in English.

(consonant.)

The greater number of these letters are pronounced exactly as with us, and therefore need no comment. What follows will elucidate such as are in any way peculiar.

§ The ت often holds the place of the Arab *ṭ*: this, though incorrect, is sanctioned by usage. *E.g.* such words as *حالت*, *قوة*, *حالة*, *قوت*.

§ *Kh*, as noted, is the guttural *ch* of the Germans (in 'machen') or the Scotch *ch* (in loch). But in German and Scotch this sound seldom, if ever, begins the syllable, while in Persian words, like *khún*, 'blood,' are very frequent. The learner should be careful not to pronounce this letter like a *k*, or he will fall into the most ludicrous mistakes.

§ The letter *h* (whether ح or ه) is a strong aspirate; and there is this to be remarked, that in the mouth of a Persian *h* is as a rule as sensible to the ear at the *end* of a syllable as with us it is at the beginning. For instance, in *Teh-rán*, a word of two syllables (not three), the aspirate at the end of the first syllable is very distinguishable. This to English organs is easy enough with a little practice; but what is more difficult to catch, is the true pronunciation of such a name as *Mehr* (a town lying between *Tehrán* and *Mash-hed*). This is a word of one syllable only, and the *h* must be well aspirated before the *r*. In the name *Mash-hed*, too, the *h* should be distinctly heard after the *sh*. The only exception to this strong aspiration of the *h*, is when the syllable *eh* or *ah* ends a word; *e.g.* in such words as *kháneh*, 'house,' and in past participles, as *guftéh*, pronounced simply *khané* and *gufté*. This syllable is often referred to as the *eh* obscure, and in the transliteration the *h* might as well be omitted. The *z* is in fact only written to show that the preceding letter (otherwise the last) is

pronounced with a short vowel, for the rule is that every Persian word must end with a consonant—the letters of prolongation *l*, *و*, *ی* being regarded as such by their Grammarians. The *h* of the termination *eh*, is therefore *not* to be aspirated.

The pronunciation of this obscure *eh* or *ah* varies in different words, according to the vowels that precede and follow it.

When this termination is followed by long or short *a*, it is sounded more like *ah*; *Ex. goftah-am*, “I have said.” But, on the other hand, they say *khāneh*, or *khānih*, “a house,” and usage alone makes the rule.

§ The letter *r* is strongly rolled, as in Italian, and is never slurred over as we do for example in such words as ‘are,’ ‘father.’

§ The ع (a strong guttural in Arabic) is a slight hiatus only in Persian; for instance, باد, ‘a wind,’ rhymes with our word ‘card,’ while in بعد, ‘after,’ the *a* is doubled, and pronounced in a way that reminds one of the Edinburgh dialect, where ‘have’ becomes ‘hă-ăve.’ So, بعد has not the sound of our ‘bad’ but is bă-ăd. In the transliteration, double *a* (e.g., *baad*, *raaná*) indicates this bleating pronunciation.

Where the ‘ain’ begins a syllable in the middle of a word there is a very perceptible pause in the enunciation; thus, *sá-at* (hour), *daf-ah* (a time), *kal-ah* (a fort), *khal-at* (cloak): and great care must be taken not to say *da-fah* and *ka-lah*, for in many cases it renders the word unintelligible to the illiterate native. Words like جمع and شرع (where there is properly no vowel between the two last consonants) present some difficulty, for they *do* add the very slightest of *e*’s or *a*’s, making these words something more

than *jam* and *shar*, and something less than *jam-a* and *shar-a*. Still, in Persian there is very little trace of the guttural sound so notable in the Arabic ع, and to pronounce it as such is regarded as a pedantic affectation. Where the 'ain has an *i* for its vowel we get words like *I-i-tibár*. Hamzated Alif in the middle of a word has this same bleating sound, e.g. *maamur* (an employé), *maazún* (authorized).

§ In MSS. and in books lithographed in the East the diacritical bar of گ is always omitted. This is puzzling to the learner at first, but practice (and correction from his *Munshí*) soon teaches him to distinguish his *g*'s from his *k*'s.

§ The ق, which we transliterate for greater distinctness *k*, is a very different sound from our English *k*, which is the ک. In the vulgar pronunciation this dotted *káf* is often confounded with the *ghain*. A common orthographical mistake is to write the latter in the place of the former, the Arabic *kadír* becoming *ghadír* (غدير): a Turkish word such as *aghá* (اغا or آغا) is indifferently written with either letter. The true pronunciation of this *k*, can only be caught orally: it is not our *k*, neither is it *kh* (except in the one word وقت, often pronounced *vakht*); but it is a very hard *k* sound pronounced down at the back of the throat, somewhat like the *ck* in 'stuck,' 'plucked.' Care should be taken to pronounce such words as نقل, نقد in one syllable only, *naḳl*, *naḳd*—not *naḳēl*, *naḳēd*; it is this difficulty that turns *vakt* into *vakht* when quickly spoken. The غ when properly pronounced is a very hard Scotch *r*, or that letter in the French when well *grasseyé*; but, as before stated, it is often indistinguishable from the ق in the mouths of the vulgar.

§ The consonant و is more *v* than *w*, or rather the true pro-

nunciation lies somewhere, between the two. It varies too, in different words.

اول 'first' is pronounced *avval*, while سوار 'a rider' and جواب 'an answer' are better represented by *sawwār* and *jawwāb*; and, as a rule, where the و precedes a long *ā* it has more the *w* than the *v* sound.

THE VOWELS.

(See the Table at the head of the Vocabulary, p 109.)

Modern Persian possesses eight very distinct pure vowel sounds, *a*, *á*, *e*, *i*, *í*, *o*, *u*, *ú*, and the diphthong *ai* and *ey*. The vowel sound we render by short *a* is in point of fact somewhere between the *a* in *bad* and the *u* in *bud* or *sun*. The French have a habit of pronouncing this short vowel as *è*, thereby giving their Persian a very Turkish accent. This should be carefully avoided.

The long *á* is often pronounced very broadly, like our *a* in 'ball;' this is a special characteristic of the Káshán dialect, and was a fashion among men of the last generation. Whether we pronounce the diphthong *ey* or *ai* is according to the word, and in different parts of Persia the same word is differently pronounced. Still, it may be said that the *ey* ('they') pronunciation is now the more common of the two. *O* represents a sound between the *o* in 'bold' and the *ow* in 'cow,' but at the present day comes much nearer to the pure vowel sound. The diphthong *au*, characteristic of the Arabic and Hindustani accent, is in Persian generally modified into this *o* sound.

Double letters, *a-a*, *i-i*, etc., are to be pronounced with a slight intervening hiatus. For further remarks on these, see the paragraph on the pronunciation of the *Ain*, p. xx.

ANOMALIES IN PRONUNCIATION, AND GENERAL REMARKS.

As a general rule the Persians pronounce all the letters they write, and most of the letters stand for one sound only; but since the short vowels are none of them marked, they of course cannot write all they pronounce. But ا, و, ي, the letters of prolongation, represent, each of them, more than one sound, and are therefore the subject of certain exceptions. When they begin syllables, and in some other cases too, these letters indicate short vowels, as noted below.

In the pronunciation great attention should be paid to making a clear distinction between the long and the short vowels. Incorrectness in this particular often leads to misunderstandings; for instance, *Ámádan* has a totally different meaning to *Ámadan*, and there are many similar words. Also the syllables of a word must not be run together, but be pronounced separately and distinctly, thus they say *na-goft-am-ash*, not *nagoftamash*. We must note some few words that are written with a long vowel but pronounced short, and also such anomalies as occur in the orthography may be collected together here, though they will all be mentioned subsequently at their proper places in the Vocabulary. In خود 'self,' and also as a rule in such words as خوب 'good,' خوش 'well,' etc., usage has shortened the *ú* into a short *u* or *o*, thus *khub*, *khush*, and certainly *khud* (not *khúd*).

In words such as خواهر, خواسن, خویش, etc., the و is completely elided in pronunciation, thus *kháhar*, *khástan*, *khísh*.

Note.—Verbs that make their Imperative in *ú*, as *Bigú*, 'say!' insert a ي when adding any suffix, thus بیگویم *Bi-gú-*

yam, 'I may say;' while verbs whose Imperative is in *o*, as *Biro*, 'go!' pronounce the و as a consonant when it comes to adding suffixes, thus *Biravím* برویم, 'let us go.'

The ی at the beginning of a syllable is the English (consonant) *y* in a like position. In the middle and end of a word it marks the long *í* and the diphthong *ai*, *ey*. But the long *í* at the end of words is often pronounced exactly like the obscure *eh* or *ih* in past part., etc. Thus بلی, خیلی, and باقی are respectively pronounced *balé*, *khailé*, and *bákelé*, or *bákili*, to rhyme with *khâneh* and the like. The verbal prefix می when it does not take the accent is often pronounced short—*mi-âmad* rather than *mî-âmad*. The pronominal and verbal affixes ام, است, اند, اش, are all short—*am*, *ast*, *and*, *ash*, being in fact syllables by themselves, and only so written after the obscure *eh*, to mark the fact that the *h* is not to be aspirated.

In the dialect of Fars all *á*'s become *û*. Thus, instead of *Mi-dánîd*, "Do you know," they say *Mi-dûnîd*. And certain words all over Persia are pronounced *colloquially* after this incorrect fashion. Such are نان *nûn*, 'bread,' and آن *ûn*, 'that:' همان *hamûn* for *hamân* is another example of this.

In some very few cases the *Tenwîn* or nunation of the Arabs has been preserved when the word was incorporated into Persian: an instance is مثلا, pronounced *masalan*, not *masalá*; but by far the greater number of such words have dropped the *n* sound; Ex. حالا *hálá*, مرها *marhabá*, etc.

As regards the peculiarities in writing, it may be noted that there is a tendency to join the demonstrative pronouns to the following words; thus, همانست, درینخصوص, اینطرف. In the same way they are wont to write پرتیخانم, وقتیکه, یکدقیقه, فراشاشی, etc., in one word; but it is to be understood that in every case this mode is optional. Such words

as جکار, چکنم, for چه کار, چه کنم are only tolerated as colloquialisms, being in fact the Persian counterparts of such spellings as "I can't," "I won't," which would find a place in our Plays. Again, certain common words have a varying orthography not yet recognized by the dictionaries (ex. غزال), for there is no competent authority to settle the matter. When two ی's come together the first is more correctly written with a *Hamzeh*, and without dots, thus یائن, 'below,' *páin* or *páyín*. As has been remarked above, let the learner especially notice the clear and emphatic way in which the Persians articulate their words. Such consonants as are reduplicated are considerably emphasized; though perhaps in this matter the Persians do not come up to the standard of the Arabs and Italians. Still, الله is very distinctly *albat-tah*, not *albatah*. Whether a sentence is interrogative or not, depends in many cases, not on the order of the words but entirely on the emphasis, and on the inflection of the voice: practise alone can insure correctness. The accent in individual words falls on the last syllable: there are a few exceptions. Thus the *Izáfat* (*i* or *e* marking the genitive), the ی of unity, and the affixed pronouns, do not take the accent. Ex. پدری, پدرم, پدر من, *Pidar-i-man* 'my father,' *Pidari* 'a certain father' and *Pidaram* 'My father'—in all of which cases the accent falls on the *dar* of *Pidar*.

In verbs the accent is on the last syllable of the root, except when the verb takes *bi* (of the subjunctive), *na*, and *ma* (negative), or is compounded with prepositions, etc., such as *bar*, *báz*, in which cases the accent falls on these prefixes.

Still there is great irregularity in the accentuation, it must be caught orally, and would seem to vary considerably according to the dialect of the speaker.

ON THE USE AND PRONUNCIATION OF THE *IZÁFAT*.

One of the minor difficulties of Persian is to know when to put in and when to leave out the *Izáfat*, the short *i* or *e*, connecting the substantive to its adjective, and the genitive with its governing word.

In the written character it is, with the exception of a few cases, unmarked, it being a short vowel ; but still, if it be left out in the pronunciation, the most simple sentence immediately becomes unintelligible.

A few notes on the use and pronunciation of this connecting vowel, and also (as regards the pronunciation) on the somewhat analogous long *í* of unity, may help to make the matter clearer ; for in the rules there is much that is common to both. We have endeavoured to mark most of the *Izáfats* in the text of the Play, especially in the important places, but many have been omitted towards the last Act.

Between the proper name and the title there is no *Izáfat*, but the Gentile, or patronymic adjective, *is* preceded by this *e*; Ex. *Hidáyat Kháne Rashtí*. ‘H. Khán of Rasht.’ Also, between the proper name and the trade, etc., the *Izáfat* is inserted, thus *Haidar-i-farrásh*, *Karím-i-Mehtar*, ‘H. the carpet-spreader,’ ‘K., the groom.’ Compound words formed by the juxta-position of adjectives or nouns are not connected by the *Izáfat* ; thus, *Kháherzan*, ‘sister-in-law,’ *Sar-barahnah*, ‘bareheaded,’ *Pur-kuvvat*, ‘powerful.’ Such a word as *Dar-kháníh*, on the other hand, is often pronounced with a slight *Izáfat*—*Darē kháníh*, ‘gate-house.’ The *Izáfat* is marked in the writing after the short or obscure *eh* (of past

part., etc.) by a *hamzeh*, thus خانه شما 'your house;' after the long vowels ا, و, and ی, by a ی (or more correctly ی) or *hamzeh*, thus پای شما 'your foot,' و او 'his face.' As we have said above, the ordinary sound of the *Izáfat* is between that of our short *i* and *e* ('bid' and 'bed')—*Pedar-e-man*, or *Pedar-i-man*, 'My father;' but after words ending in long á, ú, í and *eh* (*obscure*) a *y* is inserted in the pronunciation for the sake of euphony, thus صداء بلند, و او, و رو, و نیم تنه, زری آبی, are pronounced *sidá-yi buland*, 'a loud voice,' *rú-yi-ú*, 'his face,' *ním-taneh-yi zari-yi ábí*, 'a gold-brocaded blue jacket.'

Words ending in *h*, preceded by a *long* vowel, simply add the *i* (not *yi*), thus يك ماه دگر is *yik máhi díyar* 'one month more,' but يك ماهی دگر *yik máhí-yi díyar* 'one fish more.'

THE TERMINATION Í.

For the pronunciation and writing of the ی *i* used as a sort of article, and frequently met with in the formation of nouns and substantives, rules analogous to those given for the *Izáfat* are in force. Thus words ending in *eh* (*obscure*) take a *hamzeh* in the place of the ی: بادیه *bádiyeh-í*, 'a certain pot.' In writing it will be noted this is indistinguishable from the *Izáfat*, but its pronunciation is *not* the same, for we say بزرگتر بادیه *bádiyeh-yi buzurgtar*, 'a bigger pot' (*vide supra*). Note that the *h* in the termination *eh* *obscure*, though followed by the *Izáfat* or the ی of unity, always remains entirely *unaspirated*, as has been already stated, p. xx.

When a word ending in *alef* takes this ی of unity etc., they generally insert another *hamzated* ی before the ی *i* to

distinguish it from the *Izáfat*, thus ادعائي *idde-á-í*. This first *hamzated* ی is not pronounced, for it is to be noted that they do not say *Idde-á-yí*. Further remarks on the use of this ی of unity, etc., will be found below, p. xxxii.

SOME NOTES ON GRAMMATICAL PECULIARITIES AND IDIOMATIC CONSTRUCTIONS.

It is not within the scope of this Introduction to give even an outline of Persian Grammar,* for the learner is supposed to be acquainted with the very simple accidence and the ordinary syntax of that language, but a few remarks on the idioms and the use or disuse in the modern language of certain words and parts of speech may not be considered uninteresting to those who are learning the colloquial tongue. Also to group certain general remarks together here, will save repetition in the Notes of the Play, and the learner will the more easily turn to them when instances come under his notice.

A very small acquaintance with the language will bring out the fact that the Persians do not hold to great logical or grammatical accuracy in their speech. For instance, they frequently have 'thou' and 'you' mixed up in the same sentence, and plural subjects often govern singular verbs. This last is sanctioned by the grammar, especially where the subject is

* In Prof. Palmer's "Simplified Grammar of Hindústáni, Persian, and Arabic," he will find all that is really required.

inanimate or irrational, but exceptions may be said to be almost the rule in this case. Many of their commonest words seem to us pleonastic (*e.g.* the double prepositions, *az bardyi, dar zir*), and they constantly put two words where the idea is clearly indicated by one, paying in such cases particular attention to the jingle of sound, thus *ish o núsh*, 'joviality,' *kil o kál*, and *shút o shát*, 'chattering.' In short, compounds of the 'shilly-shally' type are very common. Words of this kind are most frequently met with in the talk of the uneducated. For instance, the old woman in our Play uses *sinn o sál* (the Arabic and the Persian synonym), meaning 'year,' and *fakír o fukarú* (the singular and plural number, in Arabic, of one and the same words), meaning 'a poor man,' as though she were thereby making her language more precise. For there is in Persian generally a great looseness of style, a state of things fostered by their idiomatic disregard for conjunctions (such as *and, then, if, in order that*, and the like), and the very unprecise nature of the relative pronoun.

Another point that will strike the student, who learns to talk modern Irání after studying the classical Arabic and Persian at home, is the curious selection that they have made for the words of their every day vocabulary. All their technical terms, whether theological or scientific, they have taken over bodily from the nomenclature of their masters the Arabs, for they had none of native growth. But one does not quite see why they should use Arab words for such every day substances as gold and silver (*tuálá, nokrah*), instead of keeping the excellent old Persian names (*zar, sim*) for these metals. Now-a-days *sim*, the old word for 'silver,' means 'wire;' and *zar*, 'gold,' is only found compounded in *zargar*, 'goldsmith,' and the like. Other instances might readily be

collected by anyone who would take the trouble of marking them. Were they so collected and tabulated according to the nature of the object, and also the use of the words given at different epochs, it might serve to elucidate several points in the development of Moslem civilization in Persia, supplying material to the historian and the philologist in matters where, up to the present time, no data exists.

THE PLURAL OF NOUNS.

The use of the old plural in *án* is at the present day confined to a small number of words; and many of these even may take *há* instead. In rather pompous language, however, this obsolescent plural is often used. Thus we find *farzandán*, 'children;' *nokerán*, *bandegán* (pl. of *bandeh*), 'servants;' *pádisháhán*, 'kings;' *keshtibánán*, 'boatmen'—(for using this last the Persian love of alliteration would be sufficient reason);—*buzurgán*, 'the great;' *rástkárán*, 'the righteous.' In short, this plural is now only used exceptionally, and in emphatic cases.

Nouns ending in *eh* (obscure), when taking the pl. in *há*, are often incorrectly written with only one ه, thus *دیده‌ها*, *خانها*, *بازخواستها*, but pronounced *kháné-há*, *díde-há*, *báz khásté-há*.

REMARKS ON THE USE OF NOUNS AND ADJECTIVES.

As will be noted, generic substantives, nouns of multitude, and others, are as a rule used in the singular, thus *harf* is used where we should say 'words;' so, *chub*, for 'sticks;' *kár*, 'affairs;' *dukma*, 'buttons;' *amal*, 'actions,' etc.

The Persian idiom often uses a substantive where we should put an adjective, thus they say *kári mushkili*, an

affair of difficulty, or as we should put it, ‘a difficult matter;’ *iztirābi tamām*, the agitation of completeness, *i.e.* great agitation; *ihtimāli kulli miravad*, ‘there is every probability;’ and other examples occur almost on every page.

On the other hand adjectives are often used in the place of nouns, thus *Bī-muruvat*, ‘O, inhuman (one)!’ *Bī-chārih*, ‘O, helpless (man)!’

From all adjectives, and from some participles, *abstract nouns* can be formed by adding *ی* *í*, thus *khubí*, ‘goodness,’ from *khub*, ‘good.’ From *panjáh sálíh*, ‘of fifty years old,’ comes *panjáh sálígí*, ‘condition of being aged fifty.’

Also by adding *ی* *í*, *adjectives* are formed from nouns, thus *zamíní*, ‘terrestrial;’ *yék-vajabí*, ‘of one span,’ ‘insignificant;’ *do dastí*, ‘two handed,’ and, adverbially, ‘with two hands;’ *panjáh tomání* ‘(a jacket) of fifty tomâns (ten-franc pieces).’

As in English, the present and past participles are used as ordinary epithets. Also the infinitive is to be considered merely as a verbal noun. Ex. (p. ۴۱), *Man az tarsi lushteh shudan imrúz dídan-i-Nisá nayáyam*, “(That) I from fear of being killed would (may) not come to-day to see Nisá?” Also (p. ۴۴) *Bírún ámadani khún hamún murdani barádaram hamún*, “even with the flowing of the blood, at that time came the dying of my brother.”

In cases such as these the Persian infinitive is best translated by our participle: *Bi dád o faryád kardan*, “by screaming and howling.”

REMARKS ON THE ADVERBS.

Substantives, Adjectives, and Participles are all used adverbially, without undergoing any change. Thus, *dar-*

mándah, 'impotent-ly ;' *biham-zadah*, 'frustrated-ly ;' *sar-zadeh*, 'suddenly ;' *khub*, 'well ;' *sábik*, 'formerly ;' *shab o rúz*, 'by day and night.' In such phrases as *Otāk kasí níst*, *Khánih níst*, "There is no one (in) the room," "He is not at home," the preposition *dar*, 'in,' or the like, is understood : this omission in the colloquial language is very frequent.

REMARKS ON THE PRONOUNS.

The affixed pronouns *am*, *at*, *ash*, joined to nouns, verbs, etc., should be preceded by a slight pause in pronunciation, thus *Goftam-at* (not *Gofta-mat*), "I told thee."

As has been noted above, when the word to which they are affixed ends in obscure *eh*, these affixes are written *ام, ات, اش*, (but still pronounced short, *ǎm*, *ǎt*, *ǎsh*), and when the word ends with *ā* or *ū* long they may be written *يش, يت, يم*, and pronounced, for the sake of euphony, *yam*, *yat*, *yash* : Ex. *روش*, *rú-yash*, 'his face.' Or it is optional to write them simply *م, ت, ش*, and to couple them on to the long *ū* or *ā*, without any intervening vowel : Ex. *زانوم*, *zánúm*, 'my knee.' *Khud*, 'self,' (pronounced short), is used for the personal pronoun of all persons. It is generally of the same person as the verb, but it is often ambiguous, and the context alone decides ; thus (p. 1), *Báyad wasaf-i-Tímúr az sar-i-khud kunad*, "One must put Tímúr's qualities out of her head."

THE USE OF THE TERMINATION Í OF ÜNITY, &c.

The syllable *í* added to a substantive restricts that substantive to unity ; it is also used to express analogous conditions, such as peculiarity, and the like. Thus, *mardí*, 'a certain man,' but *mardí-kih*, 'the (particular) man that,' etc. ; *dakí-*

kah-í, 'a, or one, minute;' *ikhhtiyári*, 'some, or any, option;' *torí*, '(your) way,' the particular manner you have; *Chih khiyálí ast*, "What way of thinking is it then?"

When two substantives are coupled together, the *í* is only added to the last word: *Ikhtiyár-o-izzatí*, "the (particular) power and glory."

THE USE OF KIH OR KEH, 'THAT.'

Kih stands for the Relative Pronoun, with or without the affixed personal pronoun at the end of the clause, thus, *Mardí kih dar otáki tú dídam* (sometimes written in full, *dídam-ash*), "The (particular) man whom I saw in your room."

When quoting the words of another, *kih* introduces the *ipsa verba* of the parties, for the Persians always quote dramatically: *Goft kih miyáyam*, "He said, 'I come,'" i.e. he said he would come.

In relating an occurrence witnessed, the same use of the present tense dramatically is often found. Ex. (p. v), *Dídam ham án-tor ast kih khiyál kardah búdam*, "I saw it was (is) even as I had imagined."

Kih is sometimes put elliptically for *vaktíkih*, 'when.' Ex. (p. 13), *Chúb kih khurdí*, "When you have eaten the sticks (i.e. been beaten), you will understand," etc.

Kih occasionally takes the place of *agar* 'if' in conditional phrases: *Mídání kháhari tura kih bi Khán bidíhim*, "You know, if we give your sister to the Khán, then," etc. (p. 13).

Kih is almost always followed by the verb in the subjunctive, except where it serves to introduce the identical words of some other speaker, in dramatic narration (*v. supra*).

Thus (p. 9), *Akl-am kabúl namikunam kih Sholih sahib-i-in búdah báshad*, "My mind will not believe that Sholih has been the author of this."

Kih is used also to emphasize pronouns, etc.: *Tú kih namiddáni*, "Don't you know?"

Kih, 'that,' introducing a subordinate clause, is very frequently omitted in the spoken language. Examples occur on every page. (p. 11), *Bi-khiyálat mîrasad man az tars*, etc., "Does it come to your mind (do you imagine) that (understood) I from fear should do so-and-so?"

This omission occurs very regularly before the pres. subj.: *Bifarmáyid bipazand*, "Be pleased to command (that) they may cook it;" or, in interrogative sentences (p. 12), *Taksir-i-man chih chîz ast marâ mîzanand*, "What is my fault (for which, '*kih*') they beat me?"

REMARKS ON THE VERBS.

The number of simple verbs in Persian being extremely limited, compound verbs, consisting of a noun of action and the verb *kardan*, or some like verb, supply the deficiency.

Any verb compounded with *kardan*, "to do" (or the like), when used in deferential language, may have substituted for this auxiliary either *namúdan*, or, more politely still, *farmúdan*. Thus, *Ta-âruf kardan*, "to make a present;" *Ta-âruf namúdan*, "to bestow a present;" *Ta-âruf farmúdan*, "to honour with a gift." But, in point of practice, the distinction between such forms as these is not observed, and the first two especially are used indifferently. The number of these auxiliaries made use of by the Persian idiom for the building up

of compound verbs is very large. All the simple verbs, denoting action in a general, indefinite sense—as, for example, the Persian for “to do, make, eat, suffer, have, strike, fall, come, become, bring, change, bear, show, wish, take, find,” and many more—are all in constant use for this purpose, and usage will alone determine which auxiliary is to be used.

In many cases the original meaning of the auxiliary is entirely neglected, according to our notions;—so we have *harf zadan*, “to beat words, to talk;” *yád giriftan*, “to sieze memory, to learn,” and the like on every page; but it is needless to multiply examples.

In all these compound verbs, the prefixes *بی*, *با*, with the *ن*, *ند* of negation, are intercalated before the verb itself. Thus, *bar mī-dārad* (not *mī bardārad*), *dast bar na midāri*, from *bar-dāshtan*, “to take away, off.”

In compound verbs the acc. or object is often inserted between the two component parts, and is then coupled up (by the *Izāfat* or by simple juxta-position) quite regularly to the noun part of the compound verb. This sometimes makes the sentence a little puzzling. So let the student carefully master the construction of such sentences as these:—*Yál dādan*, “to teach,” makes, *Yád-am dād*, “he taught me;” from *Fikr uftādan*, “to cast a thought on, to pay attention to,” we get *Nabā-yad kīh shumā fikri nīk-nāmi-yi khud biyuftād*, “Ought you not to pay attention to your reputation?” (p. ۱۳۳). Again, from *Benā guzārdan*, “to have passed the beginning of, to have already begun,” we have *Bā-man benā-yi namak biharāmi*

guzárdah ast, "He has already committed a breach of hospitality against me" (p. ۴۲).

When the verb has to be repeated in a different tense the auxiliary alone recurs; thus, *Dúst dáshtah (am) va mí dáram*, "I have loved and do (still) love" (p. ۵۰).

The Persian idiom, as regards the use of the tenses, often differs from ours.

The *Present* tense is frequently employed where we use the Future or Imperative. Thus the Vazír says (p. ۳), *Mí-dihí bi-zargar dukmah mí-kunand, mí-dúzand*, etc., "You will give (twenty-four buttons) to a goldsmith, they (shall) make them (*i.e.* to make), they (shall) sew them round the collar, etc.;" (p. ۱), *Bar-khízam biravam pish-i-khán*, "I will get up now and go to the Khán."

The past tense is frequently found where we use the present. Thus, *Ístádah ast*, "seated, or sitting;" (p. ۵), *Tú bázár ham kih raftí*, "Lest when you too (have gone) go to the bazaar;" (p. ۳۷), *Man dígar misli tú ham na-khástam* "I have not wanted (do not want) any more a fellow like you!" (p. ۱), *Man ún-kadr ahmak-am kih ín-rá bávar mí kardam*, "(That) I am such a fool that I should (have believed, *i.e.*) believe this!" *Harf zadí!* "If you utter a syllable I do so and so." "Two hours before (remaining till) sunset" is *Do sá-at bi ghurúb mándah*; after sunset, *az ghurúb guzashtah*: in either case the past participle.

When subordinate clauses are intercalated between the sub-

ject and the principal verb, such clauses have their verb in the past participle, or more rarely in the present participle. All such subordinate clauses may logically be considered as compound epithets (of the subject), just as is the case with the long involved sentences so common in German. This very idiomatic use of the past participle will present no difficulty to the reader if he will translate all these (subordinate) past participles much as he would an ablative absolute in Latin, *i.e.* "Having done so and so (and) having made this (and) having completed that deed, he acted (*principal verb*) thus."

When rendering into idiomatic English, the sentences must of course be broken up.

The present participle is, comparatively speaking, but little used; the past participle often taking its place, *e.g.* *Ístádah*, 'standing,' as noted above. Wherever the present participle is used it especially calls attention to the act being continuous. As an example of this use of both the present and past participles in the subordinate clauses, let the learner turn to the Stage Directions (p. 1), beginning at the words *Háji Sálíh taazím kardah*, down to *Nigáh mí-kunad*. It may be rendered thus:—"H. S. having bowed goes out; Zíbá having violently slammed the door . . . enters screaming and crying (present participle, continuous action). The Vazír is startled at this noise, and casts a glance in a frightened way behind him."

Examples recur on every page, and in historic narration an entire page or more may be composed with a succession of subordinate clauses, each with its past participle: then, at the end of all things, and far removed from its subject, comes the one principal verb.

The subjunctive mood is more frequently used in the Persian idiom than is the case with us, as the following instances of its employment indicate:—

It should be born in mind throughout that the imperfect indicative takes the place of the imperfect subjunctive, and in that position often has the force of the pluperf. subjunctive. The future indicative too stands for the future subjunctive. The verbs *Khâstan* ‘to wish’ *Bâzistan*, *Shâyistan* ‘to be proper,’ ‘fitting,’ and *Tavânistan* ‘to be able’ may be followed by the shortened form of the infinitive: Ex. *Na mí tavân shumâ rá دید*, “It is impossible to see you:” *diđ* for *دیدان*, *Chih bâyad kard*, “What must be done?” *kard* for *kardan*. But these verbs, too, are more generally constructed with the subjunctive preceded by *kih* (or that particle understood). *Na mí shavad kih bilharam*, “Is it not better that I should buy?” etc. (p. ۴).

Where in English the second of two verbs is put in the infinitive the Persians use the present subjunctive—*Mi-khâham biravam*, “I wish to go;” and this even when the first verb is in the *past* tense: (Past) *Didam giriftam-ash*, (Present) *bar-daram biyâvaram*, “I saw and seized him, to take him up and bring him,” etc. (p. ۳۱.) The perf. subj. is sometimes used, but more rarely: (p. ۱), *Kabûl na mí lunam kih Sholeh sâhibi in búdah bâshad*, “I cannot conclude that Sholeh has been the author of this;” (p. ۲۷), *Pushti-pardah raftah-and ham ish o nûsh kardah bâshand*, “They went behind the curtain that they might still continue their delights.”

Conditional sentences are introduced by the preposition *agar*, 'if' followed by the subjunctive, or that preposition may be understood, in which case the verb is still put in the subjunctive. Ex : (p. ۴), *Aib na dārad kādri gushād bidúzand*, "No matter (if) they do make it a little too wide." (p. ۴), *Unjá kih bidiham bidúzand*, "If I give it to be made up there :"—where '*kih*' takes the place of '*agar*.'

As mentioned above the imperfect indicative takes the place of the imperf. subjunctive : (p. ۴), *Agar andāzah maalum mīshud*, "If the size were known ;" *Agar mīkhāstam*, "If I wished."

As is the case in the indicative, the pres. subj. is often used where we use the future (see p. xxxvi.) : *Bi lhhayālat mī-rasād, man imrūz didan-i-Nisā nayāyam* (p. ۴۱), "(Did or) do you imagine I should (*literally*, may) not come to-day to see Nisā?"

Further instances of the idiomatic use of the subjunctive in conditional clauses, and also the sequence of the tenses in Persian, will be seen from the following examples. They are recommended to the student's careful perusal :—

Present subjunctive : (p. ۵), *Bigīram izāfah-yi-kharj ast*, "If I get it, it is an increase of expense."

Subjunctive (and indicative) past : *Agar khilāf arz kardah bāsham, namaki tú lūr am kunad* (p. ۴۱), "If I have petitioned unjustly, may your salt blind me !" *Va illā bá Tímūr kushtī mi-giriftam zamīnash mīzadam mīdīdī* (p. ۴۲), "Still, if I were wrestling (*or to wrestle*, imp. ind.) with Tímūr, you would see (imp. ind.) that I should throw him (imp. ind.)." *Balkih mī-yftād mī-murd rūzigar-i-mādar-ash siyāh mī-shud* (p. ۴۳), "If perchance he had fallen and died, his mother's days would have become black." (The imperf

ind. after 'Balkih,' with the meaning of the pluperfect.)
Agar pish-i-man mi-âmad marâ bâ ú yakjâ mididi (p. 11),
 "If he had come to see me, you would have seen him and me
 together in one place." *Magar tavânistam birûn nayâmadam*
 (p. 11), "But if I had been able, should I not have come out?
 (don't you fancy?)." *Raftam bi binam chih khâhand kard*, "I
 went to see what they would (*lit.* will) do (p. 10).

In concluding these scanty notes on the various idiomatic sentences, we would fain recommend the subject of Persian Syntax to Students, for no exhaustive study has ever yet been made of its rules. The Persians themselves consider the matter as rather beneath the dignity of those acquainted with the niceties of Arabic Grammar; but, nevertheless, the matter is one that deserves a far more complete examination than any that it has hitherto had at the hands of the learned.

(41)

TRANSLATION OF THE TALE

OF THE

KHÁN OF LANKURÁN'S VAZÍR.

N.B.—The Arabic numerals, *e.g.* ١, refer to the corresponding page of the text; European numerals, *e.g.* 3, indicate a note on the passage, pp. 87 *et seq.*

THE TALE OF THE KHÁN OF LANKURÁN'S VAZÍR.

*The particulars of this surprising Play are set forth and concluded
in four Acts.¹*

DRAMATIS PERSONÆ.

MIRZÁ HABÍB	{	<i>The Vazír of the Khán of Lankurán.</i>
HAYDAR		<i>The Vazír's Farrásh.²</i>
KARÍM		<i>The Vazír's Groom.</i>
ÁKÁ BASHÍR		<i>The Vazír's Steward.</i>
<i>Of the Vazír's Farráshes, several individuals.</i>		
ZÍBÁ KHÁNUM		<i>The Vazír's chief wife.</i>
SHOLIH KHÁNUM	{	<i>The Vazír's young and favourite wife, Nísá Khá- num's elder sister.</i>
NISÁ KHÁNUM	{	<i>The Vazír's sister-in-law, Tímúr Ákú's sweetheart.</i>
PARÍ KHÁNUM '	{	<i>The Vazír's mother-in-law, who, with her younger daughter, Nísá Khánúm, is staying in the Vazír's house.³</i>

BLACK ĀKĀ MASŪD { *The Vazīr's Chamberlain of
the Women's Apartment
(Eunuch).*

THE KHÁN *Governor of Lankurán.*

AZÍZ ĀKĀ *The Khán's head-servant.*

SALÍM BEG { *Master of the Ceremonies to
the Khán.*

ḲADÍR BEG { *The Deputy Master of the
Ceremonies and Lieutenant
of the Gatehouse.*

SAMAD BEG { *The Chief of the Khán's
Farráshes.*

*Petitioners at the Gatehouse, Plaintiffs and Defendants,
four individuals.*

Farráshes at the Khán's Gatehouse, several individuals.

Officials and Nobles of the Province, several individuals.

Guards, some fifty men.

TÍMUR ĀKĀ { *The Khán of Lankurán's
nephew, Nisá Khánum's
lover.*

REZÁ *Tímúr Āká's foster-brother.*

HÁJÍ SÁLÍH *A Merchant.*

A DOCTOR *Inhabiting Lankurán.¹*

ACT I. ʳ

[*The scene is laid at the town of Lankurán, on the shores of the Caspian, some fifty years ago, in the house of Mirzá Habib, the Vazír. The Vazír is seated in a room at the entrance of his harem, and Háji Sálíh is standing before him.*]

Vazír. Háji Sálíh, I have heard you are going to Rasht.¹
Is that true ?

Háji Sálíh. Yes, sir; I am going there.

Vazír. Háji Sálíh, I would confide a certain service to you. You must carry it out for me. It was on this account I sent for you.

Háji Sálíh. Be pleased to command, sir. I am ready, with life and heart, to carry out the orders of Your Excellency.

Vazír. Well Háji, you must get a blue gold-embroidered jacket made in Rasht ;² and the like of it they must never have seen to this day in Lankurán ! When the jacket is ready, you get a goldsmith to make twenty-four gold buttons—smaller than a hen's egg, bigger than a pigeon's,—let them be sewn round the collar of the jacket.³ At the time of your coming back bring it with you : and here are fifty pieces of gold.

[*He puts the coins, wrapped up in paper, before him.*]

Pay for it all : whatever may be wanting,³ when you

return here it shall be settled. Are you coming back quickly, or not ?

Hájí Sálíh. In another month I shall be back ; I have no business to transact.¹ I am taking ready money to buy silk with, then I return. But, sir, if the size of the jacket were known, it were better ; for when² they sew it there in Rasht, maybe it will come too narrow or too broad, or be too long or too short, and then I shall have been deficient in the service of Your Excellency.

Vazír. No matter if³ they do make it a little too broad or too long. If the size does not come right,⁴ they can set it straight here.

Hájí Sálíh. Will it not do, sir, if I buy the cloth, and then have the buttons made and bring them here ? Whoever may be going to wear it, let them cut it out here and make it up according to the size of her figure.

Vazír. Oh, you men ! you have all of you got a curious habit of over-talking, and making a display of your knowledge ! So your intention is that⁵ I should tell you clearly all about this private affair ! Don't you know, if I give that jacket to be cut out and made up here, what a questioning and gossiping I shall happen upon ? and what bitter times I shall have of it ? °

Hájí Sálíh. No, sir ; what do I know about it ?

Vazír. Then I must perforce make you acquainted with the matter beforehand, lest when you now go⁶ to the bazaar, and meet somebody, you spread about that the Vazír has confided to you such and such a service, making peace impossible to us, and not allowing of our sitting down in quiet. My good friend, the matter is this : In two months it will be New-Year's Day,⁷ and I want to give a present

of something rare to Sholih Khánúm on the festival. Now, if I give the thing to be made up here, Zíbá Khánúm, too, will want something of the same kind.¹ If I get it, my expenditure is increased, and it does not tend to her adornment ; if I do not get it, I shall never be free from her jabber and talk, and my every day's bread will be a cause of headache and bitter times.

Hájí Sálíh. But when you present the jacket,² sir, will not Zíbá Khánúm want another like it?

Vazír. Great Allah ! in what strange straits do we fall !³ You mannikin ! what affair is it of your's ? You go and attend to whatever people tell you to do ! At the time of giving it I shall say, that my sister, the wife of Hidâyat Khán of Rasht, has sent this jacket as a present to Sholih Khánúm. Zíbá Khánúm can't then reproach me with neglect. But you will not mention a syllable of my words to any one here, eh ?⁴

Hájí Sálíh. No, indeed, sir ; what affair is it of mine to divulge your secrets ? Is that worthy of my beard ?⁵

Vazír. Allah bless you ! Go ! be off with you ! you are dismissed !

[*Hájí Sálíh having made his obeisance goes out of the room.*

When his back is turned, Zíbá Khánúm suddenly, and with both her hands, throws open the other door of the room, and comes in crying and screaming. The Vazír, startled by this noise, looks in a frightened way behind him.]⁶

Zíbá Khánúm. So you were giving orders for a jacket with a gold-buttoned collar, for your favourite wife ! Allah bless your manliness ! And you are going to say, "My sister, Hidâyat Khán's wife, has sent this as a pre-

sent to Sholih Khànum?" Allah bless you! So, would you tell me this about your sister!—about your sister!—who in miserliness is the equal of the Isfahání merchants,¹—putting her cheese into a bottle and rubbing her bread against the outside of the glass only! And now it comes to pass that she sends a jacket worth some fifty or sixty tomâns, as a present to your wife! That is to say, I am such a fool that I should have believed this!²

Vazír. Woman, you frighten me! What are you talking about? What present? what jacket? Are you gone mad?³

Zibá Khànum. Don't make a pretence! don't turn your tongue round!⁴ The words that you spoke to Hájí Sálíb, I heard them all, letter by letter, to the very end.⁵ When you sent for Hájí Sálíb I understood it at the very time—it impressed my mind: I came softly and stood behind that door there of the room;⁶ I listened, I saw that it was even as I had imagined. May Allah make that jacket with gold buttons on the collar a lucky one for your favourite wife! Won't Tímúr Áká's eyes brighten!⁶ The order has gone out for a new jacket for *his* favourite! She will put it on and coquette about before *his* eyes!

Vazír. You little old woman, why do you talk nonsense? For how much longer are you *not* going to use self-restraint in your improper talk? Have you no shame? Before my very face you throw slander on my family! You give my reputation to the wind! A sense of propriety is a good thing in the world!⁷ Is this not a shame!

Zibá Khànum. Well! If I had wanted to give your good name to the wind, I should have taken in hand one of these good-looking, pretty young fellows, and made love to

him.¹ It is your favourite wife who gives your good name to the wind, who by day and by night has her arm round Tímúr Áká's neck. How many times has my maid not seen this with her own eyes ?

Vazír. [*his colour going.*] I never believe either your word or your maid's. ^

Zibá Khánum. We don't say it alone ; everybody in Lankurán knows about this affair. They say that you have closed your eyes, and, like the² partridge, have put your head under the snow ;—that you do not understand what is to your happiness or to your sorrow, and that you imagine other people do not understand either !

Vazír. What words are these you say ?³ What does Sholih know about Tímúr Áká ? Where has she seen him ?

Zibá Khánum. You yourself pointed him out ; you yourself showed him to her.

Vazír [*at the top of his voice*]. I showed him to her ? I pointed him out ?

Zibá Khánum. Yes, indeed, *you* pointed him out ; did *I* then point him out, do you think ? Was it not you who came on the feast-day at the end of the Month of Fasting,⁴ and said to your favourite wife, "The Khán is going to let the young nobles wrestle out by the ramparts, so you come, and Nisá Khánum too, with the maid, and the chamberlain : have a carpet spread on the path under the fort wall, to sit there and look on at the sight." And they all set out and went there. There, Tímúr Áká, in the flower of his youth, five-and-twenty years old, handsome and powerful, threw all the young nobles :⁵ and Sholih Khánum, not with one heart,⁶ but with a thousand hearts,

fell in love and was captivated by him. For the rest, who knows by what trick she got into communication with him? And now, if she does not see him³ for a day, she has no rest. Did I not tell you that, with your age and years, a youthful girl was not a fit wife for you? You would not listen to my words! Now this is your punishment, so endure it!¹

Vazír. Very good! Go, be off with you. It is enough! I have heard sufficient. Leave me alone, I have got work to do.

Zibá Khánum [*going off muttering,*² *says under her breath*], Why should *I* be off? Let your favourite take herself off, and her paramour too. But such as they, are just good enough for you!

Vazír [*alone*]. My mind will not believe that Sholih Khánum has perpetrated³ this action. But it is very possible that having seen Tímúr Áká's strength and manliness, she was delighted by it; and the silly child has thoughtlessly praised him to this one and that, then the old woman, from envy, ascribes her words to being in love, and would dig a snare for her. Anyhow, it will be as well to rid Sholih of this idea,⁴ and in some way persuade her that Tímúr Áká is not so powerful as all that. Those whom he threw to the ground were but puny boys! Maybe by this plan I can put Tímúr Áká's good qualities out of her head, and so she won't bring him⁵ any more on her tongue. I will get up and go before the Khán; ¹ then, after that, I will return, to come and go to her room and see what I can do.

[*He gets up to go.*]

Zibá Khánum [*coming in*]. Be pleased to command what you desire for breakfast and dinner to-day, that they may cook it.

Vazír. You have given me such thorns and snake venom already to eat, that if I do not eat again for another month I shall still be satisfied !

[*He is about to go out. In the middle of the room a sieve has fallen down ; lost in thought, he goes¹ on with his eyes towards the door and puts his foot on the edge of the rim of the sieve, when, the other rim springing up, his knee gets a blow. Then, holding his knee, and with a livid face, he sits down yelling at his wife.*]

Akh ! I am killed ! What is this sieve doing here ? O ! sons of burnt fathers !²

Zibí Khánum [*in astonishment*]. What do I know about it ! How can I tell you what the sieve is doing here ? Every time you come here you bring us abuse and discord. A certain other person may wear a jacket—we, only get your abuse !³

Vazír. Farrásh !

[*Haydar, the farrásh, coming from the passage into the room, crosses his arms over his chest, and bows. Zibá Khánum covers her face, and goes into the corner of the room.*⁴]

Vazír [*in a rage*]. Haydar, what is this sieve doing in the middle of the room ?¹¹

Haydar, the farrásh. Sir ! at early dawn I was sweeping the room, when Karím the groom came in here, with a sieve in his hand ;⁵ he said a few words, turned and went off again. It is evident that he went away and left his sieve here.

Vazír. Call that rascally groom. Let me see to it ! [*the farrásh goes off after the groom*]. Great Allah ! what business has a groom in my room ? what is a sieve doing inside my room ? To-day bitter times come on me from all sides !

Every time that I come into this infernal room I never can go out of it without some mischance.

Zabá Khánum. Of course, because Sholih Khánum is not here! Now that being so, why do you come here any more? Always go to Sholih Khánum's room!

[*The farrásh and the groom come in.*]

Vazír [*in a perfect rage*]. Karím, you boy! what business have you in my room? your place is the stable! How dare you set foot in my room? you son of a burnt father!

Groom. I had come here but for a moment, sir, to ask Haydar¹ if you would ride to-day. I asked, and went out again immediately.

Vazír. Then why did you go off and drop this sieve here? !^r

Groom. I'd got the sieve in my hand for cleaning the horses' barley with, and giving it to them. I was forgetful—it must have remained here.

Vazír. Then why did you not come back and fetch it?

Groom. It never came to my mind that it had been left here, but from that time to this I have been going about after that sieve.

Vazír [*to the groom, and afterwards to the farrásh*]. Where was your recollection then, you base born! Haydar, call Áká Bashír, the steward—let him come here at once; bring with you, too, the sticks and the pole.² And tell three farráshes to come in here from outside.

[*The farrásh goes out.*]

Groom [*begins to tremble, and says, weeping*], Be pleased to forgive me, sir, by the Khán's head!³

Vazír [*in a voice suppressed from rage*]. Stop your breath, you son of a dog!

Groom [blubbing]. O, may I be your sacrifice,¹ sir ! I have done wrong, but I have eaten dirt ! By your father's tomb, forgive me ! I have done wrong, I and my father, and my mother too ! Never again will I set foot in here !

Vazír. Be strangled, you son of an ass !

[*At this moment Áká Bashír the steward, Haydar the farrásh, with a bundle of sticks under his arm, and also three other farráshes, come in and bow.*] "r

Vazír [to the farráshes]. Throw down the steward, and put his feet on the pole.

[*The farráshes throw down the steward, arrange the noose, and make fast his feet to the pole ; then two of them hold the pole, and two pick up the sticks.*]

Vazír. Strike.

[*The farráshes begin to beat.*]

Steward. O sir ! my life !² May I be the protection of your head ! What is my fault, for which they are beating me ?

Vazír [in a rage, pointing]. What is this sieve doing in my room ?

Steward. What sieve, sir ?

Vazír. When you have received the sticks you will understand what sieve.

[*The farráshes go on beating him.*]

Steward, O mercy ! oh justice ! oh, may I be the protection of your head ! After all, sir, tell me what my crime is. O may I be your sacrifice ! Be pleased to tell me my crime :³ after that, if you wish to kill me, you can.

Vazír [to the farráshes]. Hold hard ! Áká Bashír, your fault is this. The duty of the gate-house servants you have not made clear to them ; and it is your business to look after every one who does service at the gate-house.⁴ The

supervision lies with you. You yourself must tell each one his place, and every one his business ; ¹² explain it to him and make him understand it. The groom must not set foot in any place excepting in his stable. A sieve must never be dropped in my room. To-day Karím the groom, with a sieve in his hand, comes into my room, leaves the sieve here and goes out. By inadvertence I put my foot on the corner of its rim ; the other edge jumps up and hits my knee, so that even now I can't move my leg from the pain of it. I carry on the government of a great province, and manage its affairs, and you, you stupid donkey ! cannot you manage one house and the servants of the house ?

Steward. God, sir, has created your understanding and intelligence great ! but I, how can I become like you ?

Vazír [*to the farráshes.*] Beat !

Steward. By your head's sacrifice, sir, grant me pardon this time ! never again shall such an accident occur !

Vazír. Very well, now that he has promised, let him loose, it is enough. Áká Bashír, this time I have excused you ; but if, after this, a second time a sieve is seen in my room, consider yourself as killed ! ¹³

Steward [*who has got up*]. Ah, yes, on that let your mind be easy

Vazír. Be off with you !

Groom [*aside*]. Thanks be to God !

[*Picking up the sieve, he runs off before them all, and the rest follow after him. The curtain falls.*]

ACT II. ¹¹

[*Which takes place in Sholih Khánum's room.*]

Tímúr Aká [*who is standing facing Nisá Khánum*]. Say, let us see what is to be done. What sort of notion is this that has come to the Vazír? ¹ Am I then dead, that he can give you to another? What advantage will he gain by being connected with the Khán?

Nisá Khánum. But don't you know the advantage that it will be to him? The advantage of independence, of power, and of honour!

Tímúr Aká. But the authority and power that the Khán has already given him, is that not enough for him?

Nisá Khánum. It may be enough for *him*, but others hold him insecure. He intends, by means of the alliance, that his authority and power shall be lasting.

Tímúr Aká. He is a strange fool! One would say that he had not seen with his own eyes the Khán's manners with his relatives. However, in some way, we must seek to mend the matter.² Till now, you have needlessly hindered me from informing him about it all.^{1v} To-morrow I will send a man to him to tell him, so that he may give up these unattainable aims of his. And if he will not, why, he can't see his own interests.

Nisá Khánum. O, for mercy's sake, my dearest Aká, give up this notion. It is impossible ever to tell this

affair of ours to the Vazír ; for, for ever so long he has been saying, "The Khán is looking out for a pretext to kill Tímúr Áká," and I myself know that in this particular the Khán has repeatedly taken counsel with the Vazír. If the Vazír but knows of the affection between us, for his own good and his own interests, in that same hour will he go to the Khán and tell him, that *you* have fixed your eyes on *his* betrothed. More particularly as the Vazír is himself, too, very angry with you.

Tímúr Áká. Is it not enough for the Khán to have confiscated my father's province and the Khánate, but that he must set about attempting to kill me as well ? He has got most impracticable notions !

Nisá Khánum. Why, yes ; he considers you as an obstruction to his affairs. As I have often heard, he is afraid that some time you will lay claim to your father's province. In the presence of the people he is obliged to be civil to you, but if he gets an opportunity he will not leave you alive a day.

Tímúr Áká. Kháns like *him* will never be able to kill me !¹ The greater part of the people and all the nobles have hearty devotion to me, for the sake of my father's good deeds. I am not a chicken, whose flesh *they* can eat ! Well, but tell me this : What have I done to the Vazír, that he should be angry with me ?

Nisá Khánum. Why you have brought into your service¹ Mirzá Salím, son of the late Vazír. The Vazír imagines that if any power ever falls into your hands, without further words, Mirzá Salím too, being advanced, will get his father's place ; and now his thought is² to persuade the Khán to banish him out of the province.

Tímúr Aká. It is not at *his* word that the Khán will banish¹ *my* secretary ! May my father's salt blind him for his bad intentions regarding me ! But, please Allah, I will attain my own purpose in spite of all his arrangements.² Still, you are right in saying that, as yet, the Vazír must know nothing about our affection. Where is Sholih Khánum ? I had a few words to say to her.

Nisá Khánum. She is in my mother's room.

Tímúr Aká. Could not you go and call her in here ?

Nisá Khánum. My mother is not in the house. Let us both go there to her.¹

Tímúr Aká. Very well ; let us go there together.

[*They both go off—then*]

Zibá Khánum [*coming into the room*]. Ah, you trollop ! so you have at last brought your business to such a pass, that you abuse my maid and set her against me !³ Has the Vazír then turned your head to such an extent as all that ? [*She sees that there is nobody in the room, looking about here and there.*] Ah ! just see where this wench has again gone off to ! May ruin fall on the house of the Vazír,⁴ who now has brought me at last to such evil days ! [*She is about to go out again, when, hearing a man's voice, she begins to tremble, and sits down.*]⁵ O, woe ! there comes the voice of a strange man ! O, woe is me ! Now he will be in through the door ! What shall I do ? I can't go out ! O, woe is me ! What dust do I pour on my head !⁶

[*She wanders about here and there, and at last goes behind a curtain⁷ and is hidden ; after which, Tímúr Aká and Sholih Khánum enter.*]

Tímúr Aká. How soon your mother came back from the bath !⁸ It did not allow us to have any talk in her room,

for there was no time for it there. I had so much to say ! Is it possible that the Vazír can come on us here ?

Sholih Khánum. Make your mind easy, the Vazír can not come to these rooms to-day.

Tímúr Aká. Why can't he ?

Sholih Khánum. Why, because to-day is the turn of Zíbá Khánum's room ;¹ and, from fear of her gibble-gabble and scolding, he would not dare come here.

Tímúr Aká. These words of yours are all very well, but relying simply on this, one must not make one's mind so easy, nor give up taking some precautions. Moreover, once upon a time he did suddenly come in here.

Sholih Khánum. Rest easy ; I told Nisá Khánum² to sit in the passage, and if the Vazír should appear³ to come quickly and tell us. But are you afraid ?

Tímúr Aká. No ; why should I fear ? Of whom can I be afraid ? I am not one of those sort of men, that I should fear anybody ! But, for many reasons, I do not wish the Vazír to see me here, and then go and tell the Khán of it, for I have many plans that I must carry out before that.

Sholih Khánum. Of course, the Vazír must know nothing of this business, otherwise he tells the Khán ; and, in that case, why, "bring up the donkey and load on the beans !" ⁴

[*At this moment Nisá Khánum, putting her head into the room*]—

O, mercy on us ! the Vazír has come !

Sholih Khánum [*agitated, goes to the door and looks out*].

O, mercy ! the Vazír is coming straight towards our door.

But, Tímúr Áká, there is no other place for you to go to, nor anywhere where you can remain !¹

Tímúr Áká. Then what is to be done ? what must I do ? Perhaps² some one may have told him of my being here. By Allah, who ever has told him of my coming here, I'll make a dog's dinner of him with this dagger.³ [*He puts his hand on his dagger.*]

Sholih Khánúm. O, my dear fellow, now is not a time for talking. Come ! go behind this curtain ; I will see if I can get rid of him somehow.

[*Confused and disconcerted, he goes behind the curtain.*]⁴

Vazír [*enters the room, limping*]. *Sholih Khánúm*, how are you occupying yourself ? Is your health well ?

Sholih Khánúm. Praise be to Allah ! from the auspicious condition of your head, my health is ever good.⁵ How is your health ? A thing to be wondered at is that Your Excellency should be here to-day. But how is it that you limp so ? why is your eyebrow so frowning ? May Allah vouchsafe no evil !

Vazír. Ach ! To-day a business has come upon my head, about which neither speak nor ask. Such a mishap I should never have imagined possible : my times are bitter as a dog's. Áká Masúd, go, make a cup of coffee and bring it.

[*Masúd, the chamberlain, bows and goes off.*]

Sholih Khánúm. Be pleased to be seated : and now tell me what has befallen you ! or, no, to tell it will take too long, perhaps, or it may be a cause of annoyance to you ?⁶

Vazír. No, it is not too long. It was this : I was sitting in the presence of the Khán, with several of the nobles, and the conversation was about Tímúr Áká's strength. They all said that in the whole of Lankurán there was no

one who came up to Tímúr Áḡá in force ; the Khán, too, affirmed it. I denied it. I said, "Tímúr Áḡá is not powerful, even though he did throw some people on the feast day, at the end of the month of fasting, but they were all mere boys."¹ Tímúr Áḡá was standing in the presence, and the Khán, not agreeing with my words, said, "With what proof will you support your assertion?" I answered, "Although it is not befitting my rank, still, even in my fiftieth year, if I were wrestling with Tímúr Áḡá, you would see that I should throw him to the ground."² Then the Khán, who is always fond of this sort of business, commanded that then and there I should wrestle with Tímúr Áḡá, and so I, seeing no help for it, stood up. We joined hands ; emulation brought me strength ; and a minute had not passed before I had got Tímúr Áḡá over the thigh ; more, I know not how I threw him to the ground,—but the poor boy fell senseless, and lay there spread out upon the floor, so much so, that half-an-hour after only did he come to himself. In the effort the bone of my back has got sprained, and it hurts me excessively ; and it is because of that I cannot walk straight now. "™

Sholih Khánnum [*beginning to laugh*]. O, my darling man, what is this that you have been doing ? If, perchance, this other man's son³ had fallen and died, his mother's life would have been darkened.

Vazír. Yes, I myself was very vexed at it, but what is the use ? it all happened as I tell you.

Sholih Khánnum. Well ! so then, he remained helpless there on the ground, while you got up and came to show me your prowess ?

Vazír. No, the farráshes took him by the shoulders and carried him off to his mother.

[*At these words Tímúr Áká, unable to contain himself with laughter, bursts out. The Vazír gets up quickly, goes and lifts up the curtain, sees Zibá Khánun and Tímúr Áká behind the curtain, and is struck dumb with amazement. Sholih Khánun, on the other hand is astonished at the sight of Zibá Khánun.*]

Vazír. Gracious Allah ! what state of affairs is this now ? [*Turning towards Tímúr Áká, he shouts out*] You, sir ! what are you doing here ? [*Tímúr Áká hangs his head down. The Vazír again*]. After all, say, let me see ! Where have you been ? what place is this here ? what were you doing here ? what was your business ?

[*Tímúr Áká gives no answer, but comes out from behind the curtain, and, with his head hanging down, is about to go off*].

Vazír [*seizing his arm*]. I don't mean to let you go till you say what you were doing here, so speak ! ¹¹²

Tímúr Áká [*shaking his arm*]. Leave go !

Vazír [*clinging tighter to it*]. Impossible ! I don't let you go till you give me an answer.

[*Tímúr Áká, being put to it, with one hand at the nape of the Vazír's neck, and the other seizing him by the trowsers, he raises him off the floor and flings him into the middle of the room, sprawling him out like a bundle of clothes,—then, swiftly jumping out at the door, he goes off.*]¹

Vazír [*coming to himself after a moment, turns towards Zibá Khánun*]. Ah, you slut ! what calamity is this you have brought on my head ?

Zibá Khánun. But have I brought it on your head ? what have I got to do with it ? But still, you poor helpless one, where could you, after all, get your information from ?

Vazír [*in a rage*]. Hold your tongue, you jade ! don't you gabble on ! I know you now. All those slanders are what you yourself have been doing.¹ Please Allah, I will serve you out.

Zibá Khánum. O hapless one ! Well now, tell me ! let me see ! for what would you serve me out ? Have I broken the law ? have I taken a lover ? have I gone to another's house ? have I stolen ? have I committed sin ? what have I done ?

Vazír. You trollop ! Now what would you do worse than this ? when I myself have seen you behind a curtain with a thick-necked brute like that !²⁰

Zibá Khánum. O helpless one ! inquire of your wife, Sholih Khánum, what was a strange man doing in her room ?

Vazír. You harridan ! you yourself first answer me : what were you doing with an unlawful man² behind a curtain ?

Zibá Khánum. Very well ; first I will speak, then let her speak ;—we shall see what she will say. Your wife, Sholih Khánum, had abused my maid, and I had come to ask of her, “why do you not stretch out your foot according to the size of your carpet ? My maid does not eat your bread : why do you abuse her ?” I came and saw that she was not here, I was just going away, when I saw Sholih Khánum in conversation with a man, coming from that direction, with her face towards this room. I was at a loss what to do ; I could not go out, so I went behind the curtain, to hide and see what these would do, and afterwards tell you, more especially, since my head being bare, I could not remain with uncovered face before an unlawful man. It so happened that you arrived. When you got near, he too

seeing no help for it, and, wishing to hide his face from you, came behind the curtain, to hide there till you should go off.

Vazír. If you are telling the truth, why did you not then and there come out and tell me about it ? ¹

Zíbá Khánum. But if I had been able, should I not have come out ? But he said, " You utter a word, and I strike this dagger up to the hilt in your heart ! "

Vazír [*perplexed, turns round to Sholih Khánum*]. Sholih, tell the truth about it : had this man come to see you ?

Sholih Khánum. This wife of yours, like any parrot, has got a habit of loose talk, jabbering and lying !¹ I never saw that mannikin, and I do not know him.

Vazír. What ! don't you know—have not you seen Tímúr Áká ? You know him very well.

Sholih Khánum. But what could Tímúr Áká be doing here ? Did not you throw Tímur Áká to the ground, and send him off to his mother ? ²

Vazír. Go to ! you meddle with what is no affair of yours ! You answer me my question. So, after what you have admitted, Tímúr Áká *had* come to see you ?

Sholih Khánum. No, pardon me, if Tímúr Áká had come to see me, you would have seen him and me together in one place. Zíbá Khánum knew I had gone to the bath to-day :³ she thought my room would happen to be empty, and she wanted to bring her lover in here and occupy herself with passing a pleasant time. For, seeing that to-day it was the turn for Your Excellency to go to her apartments, she could not take him to her own chamber. It so happened that there was no water in the

bath, therefore ^{rv} we turned back, without further thought, and came home. But arriving unannounced, they could not go out before our faces ; so they both went behind the curtain, that they might continue their joys and sweets, and hide there together till such times as I should go to some place outside,¹ and they get an opportunity of going away. This is the truth of it. Collect the thoughts in your head, and do not be deceived by the tricks of this shameless woman, nor unjustly have bad opinions about me.

Zibá Khánum [screaming at *Sholih Khánum*]. O, you wicked woman ! What speeches are these that you are concocting ? You put your own acts on my head !² Woe ! woe ! By Allah, I will kill myself !

Sholih Khánum. You are a wicked woman yourself, and a slut too ! Kill yourself, or not, as you like !³ These tricks of yours are known to all the people of Lankurán. By screaming and howling you can't any longer make yourself out a respectable woman ! Your husband has eyes ! He can see if this business is your affair, or my affair.

Zibá Khánum. O, justice ! mercy ! O Allah ! I will kill myself ! O, man, why do you not strike on the mouth⁴ this shameless woman who prepares such a calumny against me ? You, too, are standing there and looking at this spectacle ! ^{ra}

Sholih Khánum. O you jade ! why should he strike me on the mouth ? If he be a man he should tear *you* bit by bit, who were caught in a place alone with a strange youth !

Vazír [to *Zibá Khánum*]. To be sure, one ought to tear you to pieces ! Now, only give me a moment till I can get myself to the Khán, and I will settle the affairs of

your lover ; and after that I will take some thought in the matter of yourself. You have spent all your life in telling fibs and lying ! I know you well !

Zibá Khánúm [*in a rage*]. Quite right ! I am a liar ; but, please Allah ! all of *you* are tellers of the truth ! Just as is very clear from that story about yourself that you related !

Vazír. Get you gone from out of my sight, you slut !
[*Zibá Khánúm leaves the room.*] *Sholih*, tell the truth about it. Come, now ! do you know anything about this matter or not ?

Sholih Khánúm. By your death¹ I swear that in this matter in no kind of way have I done wrong.

[*At this moment Masúd, the Chamberlain, having brought in the coffee and poured it into a cup behind the Vazír's back, says,—*]

Be pleased to command, sir, when you wish the coffee.

Vazír [*turning round and striking the cup with his hand, spills the coffee over Masúd, the Chamberlain's head*]. Be off with you, you half-burnt ass !² At a time like this, when my mind is so disturbed,³ is this a moment for drinking coffee ? Well now I am off to the presence of the Khán, and then it shall all be cleared up. [*Masúd, the Chamberlain, has retired behind, and is going to wipe from his clothes the coffee spilt on them*]. *Vazír* [*being quite upset*]. Go ! quick ! and order them to give me my red horse, and let them saddle my chestnut cloak, and bring it out, sharp !³

Áká Masúd. Yes ! yes, sir ! on my eyes !⁴ I am going to get them ready immediately, exactly as you have ordered.

[*After this the Vazír goes out.*]

Sholih Khánum. Great Allah ! we have gone through a strange affair ! But I have saved myself ! Thanks be to Allah ! [*While she is speaking Nisá Khánum arrives : she turns to Nisá Khánum.*] Nisá, a strange affair has happened. Have you heard nothing of it ? The Vazír found Tímúr Áká with Zíbá Khánum behind the curtain !

Nisá Khánum. Can that be true ? What are you saying ? What was Zíbá Khánum doing behind the curtain ?

Sholih Khánum. I do not know when the jade came in here and went behind there,¹ but it was the saving of my life ! Still the Khán will kill Tímúr Áká without either a doubt or a delay, and I do not know what ought to be done to help to save him.²

Nisá Khánum. Do not be afraid, the Khán cannot put Tímúr Áká to death. But it ought never to have fallen out in this way. Now that it has all happened, the matter will be a long one. Dearest, mother wants you : let us go to her room, and send Áká Masúd to the gate-house to bring us news about it all.²

[*They both go off. The curtain falls.*]

ACT III.³¹

[*The scene is laid at the court-house of the Khán of Lankurán, by the sea shore. The Khán is seated on a throne placed forward under the Tálár.¹ Salím Beg, the Master of the Ceremonies, with a wand in his hand, is standing in the presence of the Khán; and on either side the nobles and officials of Lankurán are drawn up in line. Samad Beg, the chief farrásh, and Ázíz Áká, the Khán's head-servant, together with three or four more body servants, are seated at the door;² and below the Tálár the petitioners, near Kádír Beg, the Deputy Master of the Ceremonies, are waiting the summons. The farráshes are grouped behind the door, down below the Tálár.*]

Khán. To-day the air has become very pleasant. After the court I should wish to go out for a little on the sea, that my heart may be expanded. Ázíz Áká, give orders to the boatmen to have the boat ready by the sea-shore.

Ázíz Áká. On my eyes be it !

[*He goes out.*]

Khán. Salím Beg, tell them to bring the petitioners into the presence.³²

The Master of the Ceremonies [from inside the Tálár].
Kádír Beg, bring forward the petitioners in turn.

[*Kádír Beg brings up two men—the plaintiff and the defendant—and bows.*]

Petitioner [the plaintiff]. Khán, may I become your sacrifice ! I have a petition.

Khán. Speak ! let me see, fellow, what petition you have !

Plaintiff. Khán, may I become your sacrifice ! To-day I had taken my horse to the river to give him water. The horse got loose from my hand, and went off. This man was coming up in front : I called to him, " O man ! by Allah's heart, turn this horse ! " He stooped down, picked up a stone off the ground and threw it in the direction of the horse. The stone hit the horse's right eye and blinded it. The horse now has become useless, and can do no more work for me. I want compensation for my horse ; he will not give it, but disputes with me about it.

Khán [to the Defendant]. Is this so, fellow ?

The Defendant. May I be your sacrifice, it is so, only I did not throw the stone on purpose.

Khán. Do not talk nonsense ; if it was not on purpose, how could a stone be picked up and thrown ?¹ Have you, too, got a horse ?

Defendant. I have : may I be your sacrifice !²

Khán [to the Plaintiff]. Then you man, you go and strike the eye of this man's horse, too, and blind it. " A tooth with a tooth, an eye with an eye, and for wounds retaliation."² This is not a difficult business. Samad Beg, send off a farrásh, let him go and stay there while that man takes his retaliation. [*Samad Beg makes his bow, comes down,³ gives them over to a farrásh, and goes back again.*]

Khán. Salím Beg, say that if there are any more petitioners let them come forward. Be quick, for I want to go out for a sail to-day.

Salím Beg. Kádír Beg, if you have any other petitioner bring him forward.

[*Kádír Beg brings forward two more individuals.*]

Khán. O Power! is there anything in the world more troublesome than thou? The people are all of them thinking and taking care of their own ease, while I must always be taking thought for thousands of thousands of people, and keep myself informed of the pains of their hearts. From the first day of my rule to this day, I have never turned away a single petitioner from my gate-house.

Salím Beg. The prayers of all these people are the reward for your pains. In truth, these people are regarded by you in the light of your family. The prosperity of this province of Lankurán is due to the blessing of your justice.

[*The petitioners come forward and bow.*]

*Plaintiff.*¹ Khán, your sacrifice! My brother was sick: they said,² "This man is a doctor:" I gave him three tomâns: I brought him to the head of my brother's bed, in the hope that he would make him well. When he came to the head of the sick man's bed he bled him, and the death of my brother took place while the blood was flowing out.² Now I say, "Cruel man, at least give me back my money!" But he does not give me back my money at all; he says, "If I had not bled him it would have been even worse than this," and he even claims something more of me. O give me justice! may I guard around your head!

Khán [*to the Defendant*]. Doctor, how, if your excellency had not drawn blood, would it have been worse than this? What can be worse than this?

*The Defendant.*³ May I become your sacrifice, Khán! The

brother of this man was afflicted with the mortal malady of dropsy. If I had not drawn blood he would have died¹ six months later, without doubt or question. With one blood letting I have freed this man from the trouble of six months' further needless expense !

Khán. After all this, doctor, according to your excellency's saying, this man should bestow on you some extra sum as well ?

Doctor. Yes : may I become your sacrifice ! if he acts with justice, most certainly.

Khán [*turning to those present*]. By Allah, I do not know in what way to give judgment for these people, that the claims may be satisfied. I have never before had experience of claims of this difficulty.

One of the bystanders. May I become the sacrifice for your head ! Respect is incumbent towards the class of physicians,² they attend to the wants of all men. Therefore, command this man to give the doctor a robe as well, and make him content, more especially as I your servant know of this doctor that he is a most skilful physician.

Khán. Well now, since he is an acquaintance of yours, let it be so. Let them do as you have said. [*Turning to the Petitioner*] O man, go ! and bestow on the physician a cloak, that he may be content with you. Samad Beg, send a farrásh, let him go, get the cloak from this man and give it to the doctor.²

[*Samad Beg comes down. At this mement the Vazír, out of breath, enters the Talar from the door : he takes his pen-case³ out of his pocket, and places it on the ground before the Khán.*]

Vazír. May I be your sacrifice ! My being any further

Vazír is more than I want!¹ It is enough for me! The reward of my services has come to me, and for the future give the Vazírship to whomsoever you may know to be fit for it. For I must take myself off out of this province, and wander from door to door!

Khán [*astonished*]. Vazír, what has happened to Your Excellency? But what state of things is this—for what reason ——?

Vazír. May I become your sacrifice! To-day, over all the face of the earth the justice, equity, and humanity of Your Highness is the reiteration of tongues! From awe of you, no servant of the court could have stretched forth a hand against the property or the family of any poor man! But see now, your nephew Tímúr Áká,² how much he is unmindful of you! For he comes in daylight to the house of a man such as I am, and makes an attempt against my wife's honour!

Khán [*in a rage*]. Vazír, what are you saying? Has Tímúr dared do this? What do you mean?

Vazír. May your salt blind me³ if I have misrepresented anything! I myself with my own eyes saw him; I seized him to take him up and bring him into your presence, but he shook me off and has escaped from my hands!

Khán. Samad Beg, go quickly and call Tímúr here, but say nothing about this business. [*Samad Beg bows, and goes out.*] Vazír, calm yourself! and let me give such a judgment now that the whole world may take warning by it!

Vazír. May I be your sacrifice!⁴ The kings of past times spared neither their own children nor their kin in the

execution of justice ; Caliphs of mighty renown demanded terrible retribution of their own sons for a single side glance at the wife of any one of the people ! Sultan Mahmud of Ghaznah, with his own hand struck off the head of one of his courtiers for this crime ; and hence it is that after the lapse of ages the renown of their justice is recorded and remains in the world.

Khán. [*to the Vazír.*] Vazír, you will presently see that your Khán will in nowise do less than the Caliphs and Sultan Mahmud of Ghaznah ! and more especially in this case ! [*At this moment Samad Beg and Tímúr Áká come in—they bow.*] [*To Tímúr Áká.*] Did I not order you never to come into my presence with a sword ?

Tímúr Áká. But I have not got on a sword.

Khán. Ah ! it appeared to me you had got it on ! Well, what business had you in the Vazír's harem ? [*Tímúr Áká hangs his head down.*] So your aim is that I should get a bad name throughout the province, through a wicked, rascally nephew such as you ! But I have no further need of such a nephew as you ! You men, there ! the cord !¹ [*A number of farráshes lay their hands on a cashmere shawl, and stand ready.*] Throw the shawl round the neck of this rascal, this rioter, and pull him down !

[*While the farráshes are preparing to throw the shawl, the eyes of all those present in the court fill with tears. The Master of the Ceremonies, and all those who are the Khán's servants, cry out,—*]

O, Khán, may we be your sacrifice ! He is but a youth ! Forgive his fault this time !

Khán. By the soul of my father, never will I forgive him [*turning to the farráshes*]. Throw the shawl !

[*The farráshes again come a little closer. All, both great and small, lose their self-control, and begin helplessly to weep. They throw themselves on the ground, entreating and importuning, saying,—*]

Mercy, O, Khán ! Do not give the order ! Pardon him, he is his mother's only son !

[*They weep and sob.*]

Khán. It cannot be ! it cannot be ! I seek my pardon with Allah ! [*Quite beside himself with rage, turning to the farráshes.*] O, sons of dogs ! did I not say, "Throw the noose ?"

[*The farráshes, shawl in hand, make another move and come nearer. Tímúr Áká suddenly puts his hand behind him, draws a pistol from his waist, and points it at the farráshes. The farráshes, frightened by this, fall back, and Tímúr Áká springing aside from those who would seize or hold him, goes off.*]

Khán [*after him*]. Ho, there ! seize him ! Do not let him go ! [*They all rush about, but no one goes off after him.*] Khán, [*scowling, turns to the nobles.*] There is no one of you who is worthy of my regard ! Why did you let this rascal go off ? [*No one answers.*] Samad Beg ! [*Samad Beg comes forward.*] Quick ! take fifty mounted men along with you : seek out and find Tímúr in whatsoever part of the world he may be, and then seize him and bring him here handcuffed ! As long as I have not killed him the province will get no rest ; and my mind, too, cannot settle down.

Samad Beg. On my eyes be it.

[*He goes out by the door.*]

Khán [*to the nobles*]. Go ! you are dismissed. [*They*

all disperse.]^m Ázíz Áká! [*Ázíz Áká comes forward.*]

Is the boat ready?

Ázíz Áká. Yes, it is ready.

Khán [*getting up*]. Vazír, you go and keep calm; do not brood on your grief; the retaliation due to you shall not fall to the ground. Here, take this! give this ring to Nisá Khánum. I sent to-day on purpose to the goldsmith, and they chose and brought this ring for her. Occupy yourself with the preparations for the bridal, for in a week we must set about the business.

Vazír. Yes, certainly! I will act according to the commands of Your Highness.

[*He bows and goes out. After which the Khán and Ázíz Áká get on board the boat and go for a sail on the sea.*]

[*The curtain falls.*]

ACT IV. ¹².

[*The scene is laid in Sholih Khánum's room. Sholih Khánum and Nisá Khánum are seated, talking to one another, in great perplexity and anxiety.*]

Nisá Khánum. We have not heard about what has happened, nor how matters have gone ! Masúd has not come back ! He has not brought any news ! my mind is so much disturbed !

Sholih Khánum. Why is your mind disturbed ? According to your own saying, as regards Tímúr Áká, the Khán cannot do anything bad.

Nisá Khánum. It is true he cannot do him harm ; but I fear that a separation may come between me and Tímúr Áká, and that is worse than death.

[*At this moment Áká Masúd enters by the door.*]

Sholih Khánum. Áká Masúd, speak, tell me ! how did it all turn out ?

Áká Masúd. How would you have had it turn out ? The Vazír made his complaint to the Khán. The Khán sent off, they brought Tímúr Áká, and he was going to strangle him.¹² Tímúr Áká drew a pistol, dispersed the farráshes, and escaped from among them. The Khán has commanded fifty men to be dispatched, to find him out wherever he may be. They are to seize him, and bring him handcuffed before the Khán, for him to give him over to be killed.

And now all the town and the houses are overrun with men, in order to find him.¹

[*Nisá Khánum, in dreadful anxiety, heaves a sigh. At that moment the door opens and Tímúr Áká enters.*]

Sholih Khánum. O, woe, my mother dear ! What state of things is this ? Why have you come here ? How have you come here ? But have you a lion's heart ? for are you not in fear of your life ?

Tímúr Áká [smiling]. What has happened, that I should be in fear of my life ?

Sholih Khánum. What has *not* happened ? The Khán has sent men to look everywhere and find you. They are to seize you and carry you off, so that he can kill you ! Why then do you come here in this imperturbed way ? Áká Masúd, Allah bless you ! go outside and watch, that no one comes in here.

[*Áká Masúd goes out.*]

Tímúr Áká. Do you fancy that, for fear of being killed, I should not² come to-day to see Nisá Khánum ? I have already laid my head at her feet !³ Still, I have not come now without a purpose. I want to carry off Nisá Khánum to-night, and take her to some other place, for I cannot leave her⁴ here any more. Your husband, having begun to⁵ act treacherously, towards me, I can no longer leave my betrothed in his house ; for in future I cannot come and go here as formerly.

Sholih Khánum. Very good ; I, too, am content as regards this matter. But your coming here in broad daylight was not good. Do not you know that Zíbá Khánum has put people in a hundred places to spy on us ? On any sort of pretext she would give you up to be killed, and

give us a bad name. It would be better for you to get away from here somehow for the present. Be ready at midnight with horse and man before the gate. I will bring out Nisá Khánúm at that hour, and give her over into your hands, for you to take her up and carry her off.

Tímúr Áká. Nisá Khánúm, do you also agree?

Nisá Khánúm. Of course I agree! There is no other help for it but this.

[*At this moment Áká Masúd calls out in front of the door.*]

O, mercy! the Vazír is coming.

Sholih Khánúm and Nisá Khánúm [*the colour leaving their cheeks*]. O, mother! woe! Mercy! O, *Tímúr Áká*, go and hide behind this curtain, and let us see if we cannot send away this tyrant! ۱۴

Tímúr Áká [*without in the least changing his attitude—quite calmly*]. Never again will I go behind this curtain! Let him come! and let him see me here too!

Sholih Khánúm and Nisá Khánúm [*falling at his feet and embracing his knees in the utmost agitation*]. By Allah's heart! do not throw yourself into a wave of blood! By your father's tomb,¹ go and hide behind this curtain.

Tímúr Áká. Never!

[*Áká Masúd, putting his head inside the door a second time.*]

O, mercy! the Vazír has arrived!

Sholih Khánúm and Nisá Khánúm. O! may I protect thy head? Have pity on us! If the Vazír sees you here again this time, without a doubt he will have us killed.

Tímúr Áká. Ha! then for the sake of your lives.

[*He goes behind the curtain; a second afterwards the Vazír enters the room.*]

Vazír. It is well that you two are both here, for I must have some conversation with you,¹ so give me your attention. Sholih, you know when we marry your sister to the Khán, how much both my rank and your position will increase thereby. On this account, is it not necessary for you to take care of your good name,² and not give your reputation to the wind? Let them not say that the Khán's sister-in-law has comings and goings with unwarrantable people.

Sholih Khánum [*slowly and composedly*]. Be pleased to say—let me see with what unwarrantable people have I comings and goings?

Vazír. For instance, with Tímúr Áká, whom I saw in your room.²

Sholih Khánum. Yes, with your wife, Zíbá Khánum, behind that curtain.

Vazír. That is true! I have no bad suspicions about you. It is very possible that this wickedness may rest on Zíbá Khánum's head. I say these words to you only in order that³ you regulate your conduct in such a way that no bad words may be spoken before the Khán regarding you, and his heart become cold towards Nisá Khánum on that account. For at present he is quite beside himself about Nisá Khánum; he has ordered me to see to the preparations for it all, so that next week he may have the wedding. This is a ring, too, which he has sent as a present. Nisá Khánum, come! take it! put it on your finger.

[*He places the ring in the palm of Nisá Khánum's hand.*]

Nisá Khánum. A girl about whose sister they can have any evil suspicions cannot be worthy of the Khán!⁴ Take

this ring, and when you have found a girl worthy of the Khán, put it on her finger.

[*She puts the ring on the ground before the Vazír, and goes out.*] ¹⁵⁰

Vazír [*after her*]. My girl, but what evil suspicions have I got regarding your sister? I only said these words to her as a piece of advice.

Sholih Khánum. Could you not give this piece of advice to your wife Zíbá Khánum?

Vazír. Of course! to-morrow I shall talk even more severely than this to her.

Sholih Khánum. Then why to-morrow? but cannot you go to-day?

Vazír. Now it is no longer so necessary, for even supposing Tímúr Áká was her lover; he has got his punishment; if he is found he will go to his death,¹ or if he escapes he will have to wander from door to door, far away from this province; and so in future no further talk is necessary on this matter. We must set to work now with the preparations for Nisá Khánum's wedding.

Sholih Khánum. Then go to my mother's room and talk over these matters with her. This is none of my business!

Vazír. You go and call to your mother to come here, and we will talk it over here in this room. [*At this moment the door opens, Parí Khánum and Nisá Khánum enter, the Vazír turns to Parí Khánum.*] ¹⁵¹ It is well that Your Excellency has yourself come here: be pleased to sit down.

Parí Khánum. May your evil fortunes be my portion!² This is no time for sitting down; if you go off again, I shall not be able to see you. Let your ear be mine! I have a word to say to you. Praise be to Allah! you are so much occupied, that it is impossible to see you.

Vazír. Yes, more particularly these days, when I have had no opportunity of seeing you. Speak—let me see ! what is your business ?

Parí Khánum. May your evil fortunes be my portion ! It is not such a great affair. I had gone to get a charm from Kurbán the soothsayer, in order that, if Allah please, He would vouchsafe you a son by my daughter, Sholih Khánum.¹ When the soothsayer had written the charm, he said, “ You must set aside a porridge of wheat equal to three times the amount of the Vazír’s head, and you must bestow it on the poor and indigent.”² And now I must get three times the amount of your head, that the auspicious moment for the porridge may not go by.

Vazír. You have got a strange thing to do, my dear ! As long as my head is on my body, how can you take my head and get the amount of it ?

Parí Khánum. May your evil fortune be my portion ! I can do it. It is very easy ! the soothsayer himself taught me about it. A deep jar must be placed over your head : into whatever sized jar your head fits,³ the measure of that jar is the amount of your head. Nísa Khánum, bring a pot here.

[*Nísá Khánum goes and fetches a small pot, which Áká Masúd had got ready. Parí Khánum puts out her hand and quickly and gently takes the Vazír’s hat off his head.*]³

Vazír. Although what you have got to do seems most unusual, still I cannot make any opposition, for whatsoever the soothsayers have said must be carried out. Would that Allah vouchsafed to grant Sholih Khánum’s desire !

Parí Khánum. Yes, may I be the sacrifice of your head ! Nísá Khánum, put the pot over his head.

[*Nisá Khánum puts the pot on his head: the pot comes down to just over the Vazír's eyebrows, but will not go lower. Nisá Khánum strikes it violently, to make it come down lower.*]

Vazír [*putting up both his hands*]. Uf! O, mercy! What are you doing? My nose is being hurt,—gently!

[*He takes the pot off his head.*]

Parí Khánum [*quickly*]. Daughter, bring a bigger pot.

[*Nisá Khánum runs, and quickly brings a large pot.*]

Vazír. O, my dear mother, for Allah's sake, cannot this business remain for another time? At present, I wanted to talk to you: I have an important matter.

Parí Khánum. No, no, my son! It is impossible, the auspicious moment for it will pass.¹ May I be the sacrifice of your head! Do not be vexed; it is only a minute's work, and then we will attend to you. [*Crying*]. For is it right that I should die now, without having, at the end of my life, seen a child in Sholih Khánum's arms! [*With her eyes wet with tears, she turns to Nisá Khánum.*] Daughter, put the pot on his head. You ought to have brought this one from the first.

[*Nisá Khánum puts the pot over his head, and, as the pot comes down below the Vazír's neck, Parí Khánum rapidly makes a sign to Sholih Khánum in the direction of the curtain. Sholih Khánum, gently lifting up the curtain, brings out Timúr Aká, and leads him to the door, and he goes away through door on the further side.*¹ Then *Nisá Khánum takes the pot off.*]

Vazír. But now, at last, mother, sit down; for I, too, want to talk to you.

Parí Khánum. On my eyes be it, my son.

[*She is just going to sit down, when, from within the courtyard, there arises a noise of shouting and talking, and before a minute has gone by, Tímúr Aká enters the room, pistol in hand. The Vazír, at the sight of Tímúr Aká, begins trembling.*]

Tímúr Aká. May my father's kindness to you become your curse!¹ And so, at last, wrongfully and unlawfully, you would give me up to be killed. But I am not going to be killed, till I have first killed you.

[*He points the pistol at the Vazír.*]²

Sholih Khánúm [*falling at his feet, imploring him*]. Mercy, O Tímur, put down your hand! contain yourself!

[*Tímúr Aká lowers his hand. At this moment Samad Beg and a number of guards enter the room and halt at the door.*]

Tímúr Aká. Samad Beg, what is your purpose? what are you going to do?

Samad Beg. Sir, we are the servants both of your father and of you, and there is nothing that should cause us to act disrespectfully towards you.² But you yourself know that it is the Khán's order, and we must take you before him.

Tímúr Aká. You cannot take me before him alive. But take him my head! Only my head does not fall into somebody else's hands in this easy way. If you have the power to take it, why, come on, in Allah's name!³

Samad Beg. Sir, even granted that you had fired that pistol, and killed one of us; the fifty guards who are with me, they cannot all be killed. But nothing of this kind is necessary. The Khán, no longer in a rage,⁴ has given his word, promising not to do anything to you.

Tímúr Aká. I never had any reliance in his word and

his deed.^o When has he stood to his word, that any one should believe him ? I stick to what I said before.¹

[*At this moment, for the second time, a talking and shouting is raised in the court. Salím Beg, the Master of the Ceremonies, and Rezá, Tímúr Aká's foster-brother, enter the room.*]

Salím Beg. Samad Beg, go behind ! Tímur Áká, may your head be blessed ! The Khán, your uncle, had gone for a sail on the sea, when suddenly a contrary wind began to blow, and the boat, overturning, foundered. So now, already, the people are assembled round the palace of the justice-hall, awaiting for Your Excellency's arrival, that you should take possession of the carpet of state, and hold the position of your father.

Tímúr Aká. Rezá, is this so ?²

Rezá. Yes, as I am your sacrifice, it is so ! If it is your pleasure, let us go.

[*At this moment the Vazír and Samad Beg come forward and throw themselves in the dust.*]

Sir, may we be your sacrifice ! forgive us !

Tímúr Aká. Samad Beg, you get up and stand on one side. [*Samad Beg gets up and goes to the side.*] Vazír, the reason for my coming to your house was this, that I loved, and still do love,³ your sister-in-law, Nisá Khánum. In accordance with the commands of Allah, the law of the Prophet,^o and with her own consent, I wished to carry her off ; but you, by reason of certain further and ultimate aims, wished to give her to him who, unhallowed,⁴ is now dead, and so on this account I could not explain the root of the matter to you. Hence it was that you, having evil suspicions of me, fell into the design of killing me. "But

Heaven's decree makes vain the plans of men." ¹ Allah, in accordance with the requirements of His justice—which righteously sets before every man, rich and poor, the reward of his works—has set free the right doer, and brought about the contrary of your intentions. Still I, bearing in mind the evil practices which have been committed in the light of day in the affairs of the peasants and officials by you during the time of your power, must not entrust to you a second time the charge of the Vazírship, ² nor allow you to remain in your former employment. For well I know that deeds which can but arise out of the evil propensity of a person, ³ it is impossible should ever be so eradicated from his nature that he should be able to attend to the affairs of the people in the regular way. But since you have been nourished by the salt of this house, I close my eyes entirely to your past offences. Henceforth, for the remainder of your life you shall be my pensioner, and shall remain in complete tranquillity and ease, at the head of your own house and family. ^{or} But, having due regard for good order in the affairs of the state and of the people, you will have no further hopes from me of being encharged with the Vazírship ; for the interference of men like you in the affairs of the kingdom is contrary to justice and humanity. For whosoever wishes to bring the affairs of the kingdom into good order in a regulated way, and improve the peasants and the people, must of necessity set aside uninformed, incompetent, and interested individuals, and commit the affairs of the state and the nation to experienced, competent, and upright men ! ⁴ Let him not give the ministration over the business of Allah's servants to a person who is naturally addicted to covetousness and taking bribes, or who gives

judgment contrary to right and desert, with a view to the acquisition of what will be to his own profit. And then the affairs of the state and the nation being set towards improvement in a right way, all the peasants and the officials and private persons can rest and be free from disquietude. But, at any rate, for the present there is no time for talking any more on this subject. We must set to work and complete the preparations for the wedding. Let this be your business:—occupy yourself with the arrangements which are necessary for Nisá Khánum. Please Allah, in the coming week the instructions for the marriage ceremony will be given, and affairs will be quickly brought to a termination. Parí Khánum, my mother! Sholih Khánum, my sister! adieu! Occupy yourselves in your own business and your affairs. ❦

Parí Khánum- and Sholih Khánum. May Allah prolong your life and your good fortune, Áká! and may you have the Khánate and the dominion for a hundred years more!

[Tímúr Aká, accompanied by the persons of position, leaves the room: the Vazír remains in the apartment in a state of complete stupefaction.]

The Guards [with loud shouts in the court without]. May prosperity attend on Tímúr Khán! ¹

[The curtain falls.]

NOTES TO ACT I.

p. 43, n. 1. The subordinate sentence ending with the past part. is inserted between the subject and the verb. *Lit.* "After having been set forth in four acts—reaches its end." See *Intro.* p. xxxvii.

n. 2. '*Farrásh*,' *lit.* 'carpet spreader.' The duties performed by the English 'housemaid' fall to the *farráshes* in a Persian household. But, besides keeping the house clean, they are in a noble's establishment the constables and executioners of his court. At his command they administer the noose or the stick, make arrests, and take steps for the recovery of fines, etc.; in short, they carry out the pains and penalties of the law.

The word '*farrásh*' is retained in the translation, as there is no name in English for a servant who is at the same time 'housemaid' and 'executioner.'

n. 3. *Dar kháni-yi-Vazír* and would be more correct. See *Intro.* p. xxxii.

p. 44, n. 1. The Dramatis Personæ have been grouped according to their respective households. We have Mírzá Habíb, the Vazír or chief minister of the Governor of Lankurán, the Vazír's *farrásh* (see note 2), groom, steward or head servant, and the general servants. All these are of the outer, or men's apartments. Belonging to the Harem are Zíbá, the old wife (the companion of the

Vazír's youth), and Sholih, the young wife (a late addition), who, being the reigning favourite, is on the worst of terms with old Zíbá. As guests of Sholih the favourite, are her mother and sister, Parí and Nísá Khánum. The guardian of these ladies is black Áká Masúd, the chamberlain, a most consequential personage, who closes the list of the Vazír's establishment.

We pass on now to the Khán, governor of Lankurán by virtue of his birth and possessions. His power is unlimited, and his decisions—for he is judge as well as autocrat—are final. The territorial Kháns of fifty years ago were much more powerful than are the provincial governors of the present day, whose position is entirely dependent on the will of the Shah. Of old they were local chiefs, powerful from the number of their tribesmen, their slaves and their wealth. Little they cared for the ministers of the Shah, who let them alone so long as they paid in the revenue, allowing them to govern their provinces much as they pleased. But, to return: of the Khan's household we have his chief body-servant, who stands at his elbow and possesses his ear; the master of the ceremonies, (who regulates the court of justice,) and his deputy, who is also the lieutenant of the gate-house. The gate-house is the spot at which all descend who enter the palace: before it the petitioners assemble, and the servants lounge about, awaiting their lord's pleasure. The lieutenant of the gate-house has therefore no unimportant post in the Khán's establishment, for all who enter must propitiate his favour. His coadjutor is the chief of the farráshes—in a house of this kind the head execu-

tioner, who directs his underlings in the carrying out of the Khán's decrees. The court is filled by the nobles and officials of the province of Lankurán. Tímúr Áḳá is the Khán's nephew, the accepted lover of Nisá, whom her host, the Vazír, wishes to marry to the Khán, Tímúr's uncle. Rizá is Tímúr's confidant. Lastly come Hájí Sálíb, a merchant ; and a doctor, a man of long words and deadly practice.

A few words may be added in explanation of the titles.

In Persia every man who can read and write *prefixes* the title Mírzá to his name. But Mírzá *after* the name is Prince, thus ; Farhad Mírzá, Prince Farhad. In the provinces especially 'khán' meant originally what 'chief' did in Scotland amongst the clans, and it is in this sense that the word is used in the Play. Now-a-days Kháns are as common in Tehrán as Esquires are in London ; and this title, or Áḳá (or Ághá), is in courtesy applied to all men above the position of a servant. Servants are generally called Beg (pronounced short, to rhyme with 'Peg'). All ladies are Khánums, which is the feminine form of Khán.

Khán, Khánum, Áḳá, and Beg, are all put *after* the name. Áḳá (or Ághá) is sometimes prefixed, as in servants' names, and, so placed, would seem to be less honourable than Áḳá affixed. Thus Áḳá Bashír is Bashír the steward, but Tímúr Áḳá is Tímúr the gentleman. But this is no invariable rule.

- p. 45, n. 1. Rasht is the chief Persian port on the Caspian. It is on the southern shore of that sea, the chief town of the province of Gilán, and the emporium of the silk trade. The district is celebrated for its embroidery.

p. 45, n. 2. The present is used for the future tense. See Introduction, p. xxxvi.

n. 3. The word *Vakti* is to be understood before *bar-gashtan*, '(at the time of your) returning here.'

The infinitive is employed substantively. See Introduction, p. xxxi.

In the merchant's reply, as in numerous other places, the absence of all conjunctions—or, and, then—is to be noted. It is characteristic of idiomatic Persian.

p. 46, n. 1. *Kári na-dáram*, "I have no *particular* business." See Intro. p. xxxiii.

n. 2. *Anjá kih bidúzand*—The word '*vaḳti-kih*' may be understood before this: "When they may be making it there." The subjunctive follows *kih*. See Intr. p. xxxiii.

n. 3. *Agar*—*if* understood: hence the subjunctive.

n. 4. Lit. 'has not come (right).' Perfect where we use the present. See Intro. p. xxxvi.

n. 5. *Kih*, 'that,' understood, and hence the verb is in the subjunctive.

Obs.—In the beginning of the sentence the plural 'you' is employed; in the latter part the more familiar 'thou' comes in: this change from 2nd pers. sing. to 2nd pers. pl. is of frequent occurrence in the spoken language.

n. 6. The perfect for the present. See Intro. p. xxxvi.

The present subjunctive following is on account of the *Tá* at the beginning of the sentence.

n. 7. *No-rúz* is the great national festival of the Persian year. It dates back to pre-Islamitic times, and is independent of the Lunar Calendar instituted by the Prophet; for New-Year's Day celebrates the return of Spring,

and occurs when the sun enters Aries towards the end of March. On this occasion visits and the interchange of presents are customary.

- p. 47, n. 1. *Bi-gíram* (-*agar* understood), "If I get it;" so also before *na-gíram*. There is, in the text, a play on the name *Zibá* (meaning adorned), and *zibandagi* (adornment), a little sarcasm of the Vazír's at the expense of his old wife.
- n. 2. Obs., *Dúkhtah-ashrá bakhshídí*, means "when you have presented the sewed (or made up garment) of it (*i.e.* this cloth)," and not "when you have given this sewed thing to her," for in that case the phrase would run *Dúkhtah bakhshídí-sh* (for *bakhshídí-ash*).
- n. 3. The verb is '*gír uftádan*,' and '*ajab*' is here really an adverb. 'Wonderful what a pass have not we got into!'
- n. 4. Literally, "(even if by mistake) you should have told (*goftahí*) these (my) words to somebody here (you must say) you have not said them (*nagof-tahí*), eh?"
- n. 5. The merchant is supposed to be complacently stroking his beard, that its length may vouch for his orthodox respectability and secretiveness.
- n. 6. The whole of this clause affords a good example of the construction of subordinate sentences, each terminating with a past participle. See Introd. p. xxxvii. *An darb* means the door other than that by which the merchant has gone out. *Do dasti* and *sakht* are here both used adverbially. See Introd. p. xxxii. The doors are double and folding in Persian houses, hence the use of the former adverb.
- p. 48, n. 1. The Isfahánís are noted for stinginess, and this

method of giving a cheap relish to their bread without unnecessary waste of cheese has passed into a proverb.

Obs.—The pronoun in *nán ashrá* is ambiguous, it may mean either 'her bread' or 'the bread for it,' *i.e.* the cheese. Also note '*Shudah ast*,' the idiomatic use of the perfect where we translate by the present tense, 'comes to pass.' See Introd. p. xxxvi.

p. 48, n. 2. *Bávar mi-kardam*, lit. "that I was believing," the imperfect indicative for the subjunctive. See Introd. p. xxxviii.

n. 3. *Magar*, perhaps? are you not? an idiomatic use of this particle. Observe too the clipped pronunciation of *chí* for *chíz*.

n. 4. *Bar-ma-gardán*, the negative particle put between the preposition and the verb. See Introd. p. xxxv.

n. 5. *An yaki dar*, a vulgarism, as with us 'that there door.' Observe the sequence of the tenses in the dramatic narrative, perf. pres. plup., "I listened, I saw it is even so as I had imagined."

n. 6. The verb (*báshad*) is omitted. "(How bright they) will be!"

n. 7. *Obs.*—There is hardly a conjunction in the whole of these long speeches. Note a curious instance of how the original meaning of a word becomes perverted. *Kabáhat* means 'baseness.' Now it is commonly said to a naughty child '*Kabáhat bifahm*,' lit. 'Understand baseness,' meaning "know (and hence avoid) what is disgraceful." So in the present case, the Vazír would say to his wife "(To understand) what is base is a very proper thing in the world." The phrase is not used ironically, as might at first sight appear, and

- ḡabáhat* now comes to mean 'propriety, high mindedness', etc.; the very opposite of its original signification.
- p. 49, n. 1. On the use of the imperfect indicative for the subjunctive, see Introd. p. xxxviii.
- n. 2. The partridge takes the place of the ostrich with us, as exemplifying imbecile ruse. Observe, from the word *máḡúyand*, to the end of her speech she is relating what the people say of him, hence the last phrase is not to be taken interrogatively.
- n. 3. "What words are (*lit.* is) these you utter!"—the plural being followed by a singular verb.
- n. 4. The feast at the end of the Month of Fasting (Ramazán) is the great day of the Lunar or Religious-year. It is called by the Turks the Lesser Bairam. Everybody pays visits and congratulates his friends on the termination of the wearisome thirty days of fasting, during which none may eat, drink, or smoke, from dawn to dark, no trifling matter when Ramazán falls in summer time. It is the great time for shows, and the streets are crowded with gaily-dressed throngs of sight-seers.
- n. 5. '*Zadah*,' '*shudah*' are here for '*zadah-ast*,' '*shudah-ast*.'
- n. 6. The slight pause comes after the '*nah*,' '*yak dīl nah*, *hizar dīl*,' 'not with one heart, (but with) a thousand hearts.'
- p. 50, n. 1. Pronounce '*sizát ast*.'
- n. 2. '(Having gone) going out muttering,' *kunán*, pres. part. is used for the continuous action. See Introd. p. xxxvii.
- n. 3. *Kih* followed by perf. subj. See Introd. p. xxxiv.
- n. 4. *Andákht*, *kard* for (*báyist*), *andákhtan*, *kardan*. See Introduction, p. xxxviii., and not to be mistaken for the perfect tense.

p. 50, n. 5. The pronoun *ash* refers to 'him,' not to 'her, tongue.

p. 51, n. 1. *Míraftah* (*búd*), "he had been going, when he puts" *mí*, shows the continuous action.

n. 2. *Pídar súkhtah* (son of, understood), a burnt father, and *pidar sag*, "dog-fathered one," are the most common terms of abuse; the former asserts that the abused individual's father is a brand in hell, and the later term stigmatises his parentage as 'unclean,' and hence incapable of enjoying Paradise.

n. 3. *Fuhsh-ashra*, his abuse (i.e. *your abuse*), not 'the abuse about it.'

n. 4. This prudish display of modesty is by reason of the man's entrance, a servant of the outer or male quarter of the house. Ugly old women are always extremely careful to hide their faces in the East. Servants awaiting orders stand with their head's bent and arms crossed, as described in the text.

n. 5. *Dastash* for *bidastash*, in his hand; — the prep. omitted. See Introd. p. xxxii.

p. 52, n. 1. See Intr. p. xxxvi., and p. xxxix., pres. following past tense. The groom quotes his actual words of enquiry to Haydar.

n. 2. The bastinado on the feet is the ordinary form of punishment in Persia. The instruments for the castigation are the pole (*falak*), against which the feet are held, and the willow wands, nicely peeled and made very flexible by being kept in a tank till required. The pole, about four yards long, and of the thickness of a man's leg, has at the middle two nooses of rope, by which the culprit's feet are firmly held against the wood. The man to be bastinadoed is thrown on his back, while his ankles are held by the nooses, in such a way that the

soles lie uppermost, the instep resting on the pole, which latter is held by two farráshes about a yard from the ground. When the order is given, other farráshes strike the soles of the culprit's feet, continuing to use the rods till they get broken off quite short. To eat 100 sticks (as the Persian idiom has it), means to have that number splintered up on one's feet. These willow wands are originally about four or five feet long, and of the thickness of a finger. A severe bastinadoing will often lame a man for months. The unfortunate groom is in terror of a castigation of this sort for his carelessness.

p. 52, n. 3. "By the Khán's head," *i.e.* by the most sacred thing in Lankurán, I conjure you!

p. 53, n. 1. *Kurbánat shavam*, "May I become your sacrifice!" an every-day phrase, meaning, May I be the sacrifice for you, with my life or my soul in this world, or the next, understood. "I have eaten filth," *i.e.* I debase myself in your sight. It is curious to note that though the man is half beside himself with fear at the prospective bastinado, yet he cannot refrain from a covert insult. For the mere mention of the Vazír's paternal tomb (the most sacred of places in a Moslem's eyes), after making use of the word 'filth,' is an indignity. The effect produced on the Vazír by these appeals is absolutely *nil*, and none of the spectators are surprised at it. The fantastic justice subsequently dealt out by the Vazír to his steward, passing over the groom's misdemeanour, is entirely in accordance with Persian ideas and ways. It is simply due to a grim freak on the Vazír's part. "I have committed a fault, I and my father and my mother"

(*i.e.* those whom I most respect and myself are all as miserable sinners before you!) All such phrases, by constant iteration, lose much of their solemnity to the ears of a Persian.

p. 53, n. 2. "O master! O life!" *i.e.* O my life, beloved master! "may I go around your head!" Equivalent to "May I become your sacrifice!" The Persians have a superstition that when any one walks round the head of another, he thereby takes on himself that person's evil luck, and so, vicariously, will bear the punishment that may be in store for him who is so circumambulated. The feeling is so prevalent, that mothers do their best to prevent their children walking round any body. Should a child have inadvertently done so it is promptly made to go round again in the reverse direction, thereby undoing the spell in their estimation.

n. 3. *Takṣíramrá* to be pronounced, not *Takṣír-i-mará*. Literally, "After that, if you wish, kill (me, for) you are free to do what you will." *Agar*, 'if,' is understood. See Introd. p. xxxix.

n. 4. All the out-door servants are called "servants at the gate-house," in opposition to the in-door servants, whose work lies inside the great gate in the courts.

p. 54, n. 1. *Khudá yá shukr*, "O God! Thanks! (that I have escaped the beating)." No Moslem ever thanks a *man*: where we say 'I thank *you*,' they say "I thank Allah, that you are so kind to me," for you, his fellow man, have no free will in the matter. Hence it is that the grateful Persian never even hints that his good fortune arises from any direct benevolence on your part; but, if he wish to be particularly effusive, affirms that

his own happiness is entirely dependent on the state of your feelings. "If you are well, then I *must* be well," and ends up by invoking Allah's blessing on your head, not so much because you have done good to him, but because it is in the sight of Allah.

NOTES TO ACT II.

- p. 55, n. 1. *Chih khiyâli ast*, etc., "Into what way of thought has the Vazîr fallen? Observe the use of *magar*."
- n. 2. *Bâyast just, Bâyst kih bijûyim*. See Intro. p. xxxviii. *Bijahat*, etc. "for no reason, you did not allow (that) up to now," *i.e.* you have need lessly hindered me till now from, etc.
- p. 56, n. 1. (in two places). *Pîsh-i khud*, "Having brought him before you, (*i.e.* into your service,) you have made him (*ash*) (your) secretary."
- n. 2. *Kih*, 'that,' understood before *begûyad* in the subjunctive: see Intro. p. xxxviii.
- p. 57, n. 1. Read *Mîrzâ-yi-marâ*, rather than *Mîrzâ-yamrâ*, as being more emphatic. The salt (hospitality) eaten is supposed to cause blindness to the ungrateful guest. *Kih*, for 'that,' is understood after *Kûr-ash kunad*.
- n. 2. Literally, "all his arrangements being overturned." The *urâ* is governed by the past. part. of the verb *Ham-zadan*.
- n. 3. It is not very clear to what the '*bisari man bifiristî*' refers, for how does Sholih's abuse of the maid set the maid against her mistress Zîbâ? But the words in

the text would not seem to be capable of any other interpretation.

A model wife, according to Persian notions, hardly ever leaves her own rooms : a 'gad-about' is a term of disgrace.

p. 57, n. 4. Literally, "has thrown me into such (evil) days," i.e. by marrying this impertinent young wife.

n. 5. When Persian women are frightened, their legs, never very strong, have a way of collapsing at the first alarm, and they drop down powerless, in a sitting posture, on the ground.

n. 6. To put dust or ashes on the head is, as is well known, the sign of mourning throughout the East. The meaning here is, "What woe have I not brought on myself by my inadvertence!"

n. 7. *Pardah*, the curtain, hanging before the recess or alcove, found to every Persian room.

n. 8. Observe *ínjá munásib nabú'd* "There was no fit time or place (for talking) *here*," i.e. in the place I am speaking of, or as we should say '*there*.'

p. 58, n. 1. According to Moslem custom, a husband must visit the habitations of his wives in due rotation, and not favour one more than another. Each of his four legal wives, if he have so many, has a suite of rooms to herself. These sets of rooms are each, if possible, round a separate court, for the body servants of the various Khánums warmly espouse their mistresses' jealous quarrels, and are apt to keep the place in an uproar if they meet too often.

n. 2. *Note*.—Sholih does not in this instance quote her words to her sister, but puts the sentence in the

subjunctive, contrary to the general rule of quoting dramatically.

- p. 58, n. 3. "If the Vazír (*paydá shúd*) be seen." Perfect where we use the present.

Magar, 'but?'—asking a question.

- n. 4. "Then bring up the donkey and load on the beans!" a proverbial expression, equivalent to our "all the fat in the fire, and the devil to pay." But of its origin the Persians do not give any very clear explanation. The *Bákili* is a kind of bean that is said to produce madness; and they explain the proverb by saying that the word *bákili* is used as a synonym for 'idiocy' (the cause for effect), and hence it would read, "Then load up your asses with bosh, and go fooling away as you like!" Cf. the Pythagorean prohibition against beans.

- p. 59, n. 1. Literally, "You have no foot to go with, nor place to remain in, any more" (*dígar*).

- n. 2. Literally, "I will make a dog's table-cloth of his belly," *i.e.* rip him up, make him food for the dogs. *Sufrih*, 'table-cloth,' is equivalent to table with us, meaning all the victuals which the table carries, hence food.

- n. 3. Namely, the one curtained recess in the room, behind which Zíbá is already concealed.

The explanation given of the expression, '*Dast páchih*,' *lit.* hand, leg (or trowser), is that it is the condition of a man so perturbed as not to know his hand from his foot. This is a little far-fetched. Another explanation has been suggested, more plausible, perhaps, but hardly fit for mention here.

- n. 4. The usual polite way of thanking (see the last Note

of Act I.) The exact interpretation is, "My good health is dependent on the *dolat*, prosperity or well being of your head" (*i.e.* of you). You being well, I also am well.

Dolat may here be translated 'fortune, prosperity,' but its use in this sense is confined in Modern Persian to such phrases as the above.

p. 60, n. 1. In many parts of Persia they have a way of emphasizing a word by a species of reduplication: *Bachih machih*, "a mere boy;" *Lútí-pútí*, "a regular rascal." This way of talking is most common in Kâzirún and Ispahán, but in one form or another is to be observed all over Persia.

n. 2. Observe, this use of the imperf. ind., to be translated by our subjunctive mood. See *Introd.* p. xxxix.

n. 3. *Bachih yi mardum*, "This son of another man." By this she would emphasize the fact that the boy was after all not the Vazír's own son or servant (whom he might have treated as he pleased), and that hence he had incurred responsibility in the sight of God and man by damaging him. She says this quite gravely, not sarcastically.

'Days' are said to become 'black' by reason of sorrow, 'times' to become 'bitter' through vexation.

p. 61, n. 1. Note that the doors and windows are one in a Persian room. Both have a sill about half a foot high, over which it is necessary to step or jump.

p. 62, n. 1. Meaning that, in point of fact, instead of Sholih, it is she who has been making love to Timúr.

Observe '*ast*,' sing., after the plur. '*harzigíhá*.'

"Please Allah, I will arrive in your service!" '*Khidmati*

shumá mîrasam’ is a phrase in everybody’s mouth:—
 “I have come to offer you my services.” “I have
 come to help you, to attend to you :” here, of course.
 it is said ironically, meaning “I will pay you out.”

p. 62, n. 2. An unlawful man, that is to say, not a near
 relative, who might be allowed to visit the Harem
 under certain circumstances.

p. 63, n. 1. *Vel goftan, veyr zadun, durûgh goftanrá*. The
 acc. sign *rá* applies to all three.

n. 2. The negative of ‘*nafiristâdah-i*’ is understood also
 before the previous verb, ‘*zadah*’—“Did you *not* throw
 him?”

n. 3. *Raftah-am*, “knew (that) I *had* gone;”—perfect used
 in the place of the pluperfect; so also a line below, ‘*uftâ-
 dah (ast)*, “had happened to be, or was, empty.”

p. 64, n. 1. *Bîrûnî, já-yî*, are two unconnected words, ‘out-
 side, to some place.’ Observe the use of the pres. subj.

n. 2. Lit., “You put your name on my head,” *i.e.* “You
 attribute to me the qualities you yourself possess.”

n. 3. Lit., “If you like, why kill yourself; if you like, leave
 it alone !” *i.e.* “Kill yourself, or don’t, as you please.”

n. 4. Evil speakers, liars and slanderers, are struck on
 the mouth, that being the offending organ.

p. 65, n. 1. *Bi-margi khudat*, “By your death, I swear that,”
 etc., *i.e.* “May you die (the greatest of all possible
 misfortunes to me), if I do not speak true,”—a
 common form of adjuration.

n. 2. If we read “*Hey! nîmsúz khar!*” it would mean, “O
 seller of half-burnt (sticks), or badly burnt charcoal,”—
 used as a term of contempt, for the trade is not a very
 honourable one. Or it may be read, “*Hey nîmsúz-i*

lhar !” “O asinine half-burnt one,” for Masud was a negro, and the word ‘half-burnt’ would have a contemptuous reference to his complexion; *ním súz* in that case being a substantive (not an adjective), followed by the qualifying substantive *lhar*. An example of this construction is the common title of ‘*Khán-i-Hákim*, given to a chief; that is, ‘Khán, who is also governor, (compare our Governor-General). The obscurity arises from the term not being one in common use. Grammatically, ‘seller of half-burnt’ is preferable to the reading ‘asinine half-burnt one;’ but to the context the latter, though not a very ordinary construction, would seem more applicable.

- p. 65, n. 3. He is so much agitated, that he calls his horse scarlet, and tells them to saddle his chesnut cloak. This slip of the tongue is the more easy in the mouth of a Persian, for they do talk of a ‘scarlet horse,’ meaning one with its tail dyed magenta red.
- n. 4. *Chashm*, or *Bi-chashm*, “On (my) eye,” is an ordinary answer every servant makes. “May my eyes suffer if I do not obey !” is perhaps the meaning.
- p. 66, n. 1. Lit., “I do not know when she, having come, went there, in order that she might buy (*i.e.* save) my life !”
- n. 2. *Dari kháneh*, meaning the court or gate-house of the Khán, where justice is to be administered on Tímúr.
-

NOTES TO ACT III.

- p. 67, n. 1. The Tálár is a sort of alcove or chamber open to the courtyard, in which the Khán sits to give audience to the people. His personal suite, the nobles and officials, stand round him. There, seated on a throne, he listens to the litigants, who crowd in the court some few feet below him. Anybody who pleases can come and stand in his sight and hear him dispense justice. The Tálár roof is much higher than that of the adjoining rooms, and the level, too, on which it is built is above that of the rest of the palace. There is an illustration depicting a Tálár at Tehrán in Fergusson's *Nineveh and Persepolis*, p. 130. As we have no name in English describing such an apartment, the Persian word has been retained in the translation.
- n. 2. That is, at the side door of the Tálár, on the higher level, leading into the courtyard, and, so to speak, within the presence. On the other hand, the petitioners are in the courtyard below, and the rest of the farráshes are collected at the Great Gate, but all within ear-shot of the Tálár.
- p. 68, n. 1. The construction is equivalent to *Bar dáshtan va andákhtani sang chih tor?* The way in which the poor fellow is caught by the verbal quibble (on the word *kasd*, or *amd*) is characteristic of their incoherent ways in talking and thinking. The Khán is not purposely unjust, only the man is too confused to state that

his intention was to frighten and not to wound the horse.

p. 68, n. 2. An Arabic quotation from the Koran (Ch. V., v. 49).

This of course settles the question beyond all appeal, and displays the Khán's learning.

n. 3. "Comes down (from the Tálár)," *lit.* "gives them to a farrásh," *i.e.* gives them over into the charge of a farrásh.

p. 69, n. 1. The Plaintiff speaks in the Lankurání dialect, in which the *á* and *a* become *ú* and *u* : note also the elision of certain letters (such as *d* in *burádan*, *etc.*), and the use of peculiar provincial words, such as *piyá*, 'a man,' *ah* for *ast*, 'is.'

n. 2. *Lit.* "With the flowing out of the blood, at that same time even was the death of my brother." This use of *hamún* is not uncommon.

n. 3. Note that in contrast to the peasant, the Doctor talks in pedantic language, using as many long Arabic words as possible.

p. 70, n. 1. Pronounce *mí-murd*, "he had died, or would have died." (*Imp. indic.*)

n. 2. This method of executing justice is barely an exaggeration of what is to be seen any day in Persia ; the Khán may of course now rely on the future good offices of the Doctor. A farrásh is always sent to carry out the sentence, and that functionary in a case of this kind will take something as a present from both plaintiff and defendant ; a fact well known to his master, who does not feel obliged to pay him any further wages.

What the man gets by this means is amply sufficient.

n. 3. The *Kalamdán* is here the badge of the Vazírate,

NOTES TO ACT IV.

which he lays before the Khán, on the
should say his 'Portfolio.'

- p. 71, n. 1. Here *bas ast* and *kifáyat kard* both mean
"more than enough, too much."
- n. 2. Lit. "I must take up my head (*i.e.* get up) and go
(*shudan*) away from this country, (wandering) from
door from door."
- n. 3. "May your salt blind me!" meaning, May your
hospitality or favours turn to my detriment!
- n. 4. Observe in the text the pompous language charac-
teristic of the official, with the plurals in *án*, the
use of Arabic words and phrases, etc.
- p. 72, n. 1. In Persia the ordinary method of execution is by
strangling. The process is simple. The rope or
long shawl (such as is worn round the waist) is
hitched round the culprit's neck, the farráshes seize
the rope by either end, and pull against each other till
the wretched man is throttled.
-

NOTES TO ACT IV.

- p. 76, n. 1. The nom. is *Ádam uftádah*, "Men, spread here
and there, are now searching all the houses," etc.
- n. 2. See Introd. p. xxxix.
- n. 3. Lit., "I have laid this head (of mine) in her path."
- n. 4. Lit., "Having made a beginning of dishonouring the
salt." See Introd. p. xxxv. Before "*amad o shud
kunam*," "*namí-tavánam*" is understood from the line
above.

- p. 77, n. 1. "By your father's tomb, (I charge or implore) you." *Turá* is governed by the verb understood.
- p. 78, n. 1. Lit., "It has become incumbent on me."
- n. 2. *Kih, dídamash*, "whom I saw." Note this is the full form of the relative pronoun.
- n. 3. Lit., "In the heart (idea) that you should make your risings up and sittings down in such a manner that."
- n. 4. The construction of all this is purposely stilted. The compound adjective *Lá-yik-i-Khán* is put before the noun for the sake of emphasis; it is in apposition, and not connected to the noun with the *Izúfat*.
- p. 79, n. 1. Lit., "either having been found, he will go to (his) killing, or having fled." Observe, *Búdah búshad* of the line above: the perf. subjunctive is used after *farzan*, introducing a conditional sentence. See Intro. p. xxxix.
- n. 2. Lit., "May your pains be on my life!" an expression equivalent to "May I be your sacrifice!"
- p. 80, n. 1. Fortune-tellers, who also write charms, cast horoscopes, etc., are still most important personages in Persia, indispensable to the women, and not discredited by the men.
- n. 2. *Fakír o fuḡarâ*, lit. "poor man and poor men." This is an instance of the fondness of the common people for alliteration. Further examples occur almost on every page. The old lady imagines she has got hold of two different words, when in reality the latter is only the Arabic irregular (or broken) plural of the first word.
- n. 3. Note that to take off the Vazír's hat is in itself, according to Eastern ideas, considered a most derogatory proceeding. To put his head in a saucepan is but a trifle after this.

- p. 81, n. 1. When Tímúr came into Sholih's room he would have taken off his shoes at the door and put them under his arm, as is the custom in the East. Bare-footed, he is of course able to move off now without making any noise.
- p. 82 n. 1. Lit., "May the good deeds of my fathers become unlawful to you!" When anything is made unlawful to a person, to enjoy the same brings a curse instead of a blessing. Hence *harám*, in Persian, has come to mean 'accursed, noxious.'
- n. 2. Lit., "What urgency have we to abandon good manners in your service (*i.e.* regarding you)?"
- n. 3. *Bismillah*, 'In Allah's name,' is the phrase used when inviting a guest to set to work at the food. Here of course it is ironical.
- n. 4. *Kháter-jam*, 'composedly,' 'not in a rage,' is used here adverbially. Samad Beg is of course fibbing, to make things go easily.
- p 83, n. 1. Lit., "The word is even as I said."
- n. 2. His foster-brother is a relation on whose word Tímúr can implicitly rely, and whose interests are naturally bound up with his own.
- n. 3. In the compound verb *dúst-dáshtan* the auxiliary is alone repeated for the present tense. Observe, Tímúr begins his speech using the polite *shumá*, 'you,' but soon falls into the familiar, 'thou,' for he is now addressing an inferior. He also affects the authoritative *má*, 'we.'
- n. 4. In speaking of the dead, who have died in the odour of sanctity, the word *marhúm*, lit. "him to whom mercy has been shown," is used. But as Tímúr

considers his uncle was a sinner, he refers to him as
 "him to whom mercy has *not* been shown."

- p. 84, n. 1. This is a couplet from some unknown poet :
 hence the inversion '*kunad*' before '*bátil*.' Tímúr's
 grandiloquent phrases will be taken by all present as a
 measure of his capacity for the art of government.
- n. 2. Observe, the negative in *na-báyad* 'it must not be,'
 governs the second clause as well.
- Khud*, *shumá*, here used to avoid the repetition ; and
 although the verb is not in the same person, there is no
 ambiguity in a sentence such as this. See Introd.
 p. xxxii.
- n. 3. The verb is in the subjunctive, to mark the con-
 ditional. The whole sentence is most illogically
 constructed, and is not the less idiomatic on that
 account. Tímúr's sudden elevation may not have
 tended to render his phrases less involved.
- n. 4. '*Mardumán*' (people) is opposed to '*mardán*' (real
 men). The adjectives are all antithetical and sonorous.
Shud, *dád* are put for *Shudan*, *dádan* after *báyist*.
- p. 85, n. 1. Observe, the guards now salute him with the
 title of Khán, no longer plain Áká.
-

VOCABULARY.

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Pronounce *all* the letters in the Transliteration.

### VOWELS :—

*a* has the sound of *a* as in rural.

*á*                    „                    *a*                    „                    far.

*e* has the sound of the vowel in grey, or  
the *e* in peg.

*i* has the sound of *i* in bid.

*í*                    „                    *i*                    „                    police.

*o*                    „                    *o*                    „                    bone.

*u*                    „                    *u*                    „                    bull.

*ú*                    „                    *u*                    „                    sure.

*ai* or *ay*                    „                    *y*                    „                    lyre.

*ey*                    „                    *ey*                    „                    they.

When two vowels come together they are to be pronounced with a slight intervening hiatus: Ex. *Ba-ad*, *Sá-at*, *I-i-tibar*.

### CONSONANTS :—

Pronounce *kh*, *gh* and *k* gutturally (being careful to distinguish the last letter from the ordinary *k*).

Pronounce *zh* like *si* in persuasion.

Pronounce *b*, *ch* (church), *d*, *f*, *g* (hard), *h*, *j*, *k*, *l*, *m*, *n*, *p*, *r* (rolled), *s*, *sh*, *t*, *v*, *w*, *y* (consonant), *z* in the ordinary English way.  
See the Table, p. xviii.

Verbs are given in the Infinitive ; when irregular, the present or imperative is added. The infinitive of every Persian Verb may be used as a noun of action, in which case our Present Participle best renders the meaning : Ex. *kardan*, ‘to do,’ or ‘the doing.’

To avoid futile search, remember the prefixes and suffixes : Prefixed are—

ب, *bi*, to, etc., Preposition.

(بی or به) ب, *bi*, before Verbs, to mark the Imperative, etc.

می, *mī*, marking the Present, etc.

ن, *na*, Negative.

ال (in Arabic phrases) این, ان, يك, etc., joined in writing.

Affixed are—

ی, of unity, etc. (see Intro. p. xxxii).

ان, گان, ين, ها for the Plural.

The Personal terminations of the Verb :  
and the affixed Pronouns ش, ت, م  
شان, تان, مان ; the accusative را ; and تر  
for comparatives.

## VOCABULARY.

|                                                                                                                    |                                                                                                                                                                     |
|--------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ا                                                                                                                  | اثر <i>asar</i> , impression.                                                                                                                                       |
| اب <i>áb</i> , water.                                                                                              | اثر کردن <i>asar kardan</i> , to make an impression (neuter), to understand; equivalent to <i>fahmídan</i> .                                                        |
| ابادی <i>ábádi</i> , population; prosperity (of a place).                                                          | ائنا <i>asná</i> , midst; <i>dar ín asná</i> , in the mean time, at this moment.                                                                                    |
| ابرو <i>abrú</i> , eyebrow; <i>abrút-rá chirá kaj kardah-í</i> , why is your eyebrow so bent (from pain or anger). | اجر <i>ajr</i> , reward.                                                                                                                                            |
| ابریشم <i>abríshum</i> , silk.                                                                                     | اجرا <i>ijrá</i> , giving effect to, execution or carrying out of.                                                                                                  |
| ابی <i>ábí</i> , blue; colour of water.                                                                            | احترام <i>ihtirám</i> , civility, honouring; <i>ihtirám guz-áshtan</i> , to pay respect to.                                                                         |
| اتفاق <i>ittifák</i> , the decree (of Providence).                                                                 | احتمال <i>ihtimál</i> , probability, reliance; <i>ihtimál raf-tan</i> or <i>dáshtan</i> , to be probable; <i>bi-ih-timál-ín harf</i> , relying on this (your) word. |
| اتفاقاً <i>ittifákan</i> ; or,                                                                                     |                                                                                                                                                                     |
| افتاد اتفاق <i>ittifák uftád</i> , by chance; it so happened.                                                      | احتیاط <i>ihtiyát</i> , looking out for; circumspection, caution; <i>ihtiyát kar-dan</i> , to suspect, fear.                                                        |
| باتفاق <i>bi-ittifák</i> , accompanied by.                                                                         |                                                                                                                                                                     |
| اتمام <i>itmám</i> , conclusion; <i>bi-itmám rasádan</i> , to reach a conclusion, to finish.                       |                                                                                                                                                                     |

احضار *ihzár*, the summon-  
ing, summons.

احمق *ahmaq*, fool.

احوال *ahvâl*, condition, state  
of health.

آخ *âkh*! exclamation, oh!  
ah!

اختیار *ikhtiyâr*, choice, op-  
tion, free will, inde-  
pendence, authority,  
control over.

آخر *âkhir*, end, at last! (for  
the last time of ask-  
ing).

اخرو کردن *akhrû kardan*, to  
make a grimace (of  
pain); to exclaim, ach!  
(in pain).

اخلاص *ikhlâs*, devotion (of  
friendship); *ikhlâs-i-*  
*kalbi*, heart-felt devo-  
tion.

ادب *adab*, politeness, cour-  
tesy.

ادعا *iddi-â*, claim; *iddi-â-i-*  
*dâshtan*, to have a  
claim against.

آدم *âdam*, man; collectively,  
men.

آرام *âram*, quiet, peace; *âram*  
*giriftan*, to be at ease,  
not to be disquieted  
in mind; *ârami kalb*,  
quiet of mind, quietly;  
*bî âramî*, composedly,  
gently.

آرزو *ârzû*, desire, wish, aim.

ارواح *arvâh*, spirits, souls;  
*bî arvâhi pidaram*, by  
my fathers' souls!

از *az*, from, about, concern-  
ing, of, with, at; with  
comparatives, 'than.'

از برایش *az barâsh*, for his  
sake, on account of  
him.

از برای *az barâyi*, for, for  
the sake of; *az shid-*  
*dati parîshânî*, in or  
by reason of extreme  
agitation; *Az jânat*  
(Do you not fear) for  
your life? *Az kih bi-*  
*tarsam*. What should  
I fear? *Az tilâ*, of  
gold, golden.

از آنجهت *az ân jahat*, because  
of that, for that reason.

آسان *ásán*, easy; *ásáni*, facility.

آسایش *ásáyish*, rest, quiet, ease, welfare.

اسب *asb* or اسپ *asp*, a horse.

اسباب *asbáb*, things, furniture, luggage, matter; *asbábi zahmat*, matter of annoyance.

استحقاق *istihkák*, merit, desert.

استخوان *ustukhán*, bone.

استسقا *istiská*, dropsy.

استغفر الله *astaghfir Ulláh*, I ask pardon of Allah, God forbid!

اسم *ism*, name, hence quality, attribute.

آسمانی *ásmání*, of heaven, heavenly.

آسوده *ásúdah*, quiet, peaceably.

آسودگی *ásúdagí*, quietness, peace.

اش *ash* (a distinct *a*), 3rd pers. poss. pron. his,

hers, its; so *pishash* (not *pishesh*).

اشاره کردن *ishárah kardan*, to point, make a sign.

اشخاص *ash-khás*, persons, pl. of *shakhs*.

اشك *ashk*, a tear (of the eye).

آشكار *áshikár*, evident, clearly.

آشنا *áshná*, friend.

اصفهانى *isfahání*, of Isfahan.

اصل *asl*, the root, origin, true meaning of any act, true import.

اصلاح *isláh*, correcting, improvement, reform, good order; *bi-isláh ávardan*, to bring to improvement, to reform.

اضافه *izáfeh*, adding to, increasing.

اضطراب *iztiráb*, agitation, anxiety.

اطاق *oták*, room.

اطلاع *ittilá*, information; *ittilá dádan*, to inform.

اظہار نمودن *iz-hár namúdan*, to explain, to show off (one's knowledge), to make display; *iz-hári maarifat*, showing off knowledge (in bad sense).

اعنار *i-itibár*, confidence, reliance; *i-itibár* is not so much self confidence as the confidence which others place in a man's position or powers; *i-iti-bár dáshtan*, to have confidence in.

اعیان *aayân*, nobles.

آغا *ághá* (see آقا *áká*), with *ghain* is the Turkish orthography.

ای! او! ای! او! *ay! oh! ah!*

افتادن *uftádan* (pres. often written میفتم), to fall, to fall from, to give up (an idea, etc.), to befall, to happen, to begin, to take place, to come into a person's mind, to imagine; *bi-kaśd uftádanto* aim at

(doing something), to set about; *pish uftádan*, to come forward.

افراد *afrád*, individuals, pl. of *fard*.

آفریدن *áfarídan*, to create; imp. *áfarin*.

افزودن *afzúdan*, to increase, to prosper; *mí-afzáyad*.

آقا *ághá* or *áká*, master, a title put before or after name, in degree between Khán & Beg. It is used as we use 'Sir' when an inferior answer a superior, as in the case of a servant to his native master; *bali áká*, 'yes sir.' The servants in Persia call their European masters *Sáhib*, Indian fashion.

اقتدار *iktidár*, power, authority.

اقربا *aḡrabá*, near relations, kindred.

أكبر *akbar*, greatest; *Alláh-o akbar*, exclamation

By Allah, who is greatest!

أكثر *aksar*, the most part.

أगर *agar* or *egar*, if.

أگر چه *agar-chih*, although, still, but; *agar nah*, if not, otherwise, on the other supposition.

ال *al*, the Arabic article prefixed to nouns in phrases borrowed from that language. Before *s* etc. the *l* is assimilated.

إلا *illá*, except.

وإلا *va-illa*, and if not.

الآن *al-án*, now, immediately.

البتة *albuttah*, verily, of a truth, why yes!

کردن گفتن or التماس *iltimás kardan*, or *goftan*, to petition, beg.

الجروح قصاص *al-jurúha kasás*, for wounds, retaliation, جرح pl. of جرح wound,

from the Koran, chap. v., verse 49.

الحاح *ilháh*, solicitation, importunity.

الحال *alhál*, now, at present.

الحمد لله *alhamd lilláh*, praise be to Allah! *lit.* the praise belongs to Allah!

بالسن السن *as-sinna bis-sinn*, 'a tooth for a tooth,' from the Koran, chap. v., verse 49.

بالعين العين *al-aina bil-ain*, 'an eye for an eye,' from the Koran, chap. v., verse 49.

الله *Alláh*, God; *Alláho akbar*! an exclamation of surprise or annoyance, *lit.* Allah is greatest!

آلودن *álúdan*, to stain, to be wet (with tears).

م or ام in either case pron. *am* (short, not *ám*); 1st. per. sing. pres. indic. of the verb 'to be,' I am; or 1st. pers. pron. 'my.'



اما *ammá*, but.

آمدان *ámádan*, to prepare,  
make ready.

امان *amán*, mercy !

امال *amsál*, pl. of *misál*, the  
like ; *amsáli shumá*,  
people like you.

آمد و شد کردن *ámád o shud  
kardan*, to come and go;  
*amad o raft dáshtan*,  
to have intercourse  
with.

آمدن *ámádan*, to come ; *biyá*,  
*miyáyíd*.

امر *amr*, thing, matter, af-  
fair.

امروز *imrúz*, to-day.

امشب *imshab*, to-night.

امیّت *amniyat*, desire, wish  
of one's heart, tran-  
quility.

امور *umúr*, affairs.

امید *ummíd*, hope.

آن *án*, pronounced *ún*, that,  
the further, other. In  
writing often joined  
on to the noun. Often  
used in the place of

personal pron., *pushtí  
sari-án*, behind his  
back ; *án darb*, the  
other door ; *ún-vakt*,  
at that time, then, in  
that case.

انجا *ánjá*, there, generally  
pronounced *únjá* ; *únjá  
kih*, in the place where.

انجام *anjám*, completion,  
finishing ; *anjám dá-  
dan*, to make an end  
of, finish, to carry out ;  
*anjám giriftan*, to be  
completed.

الجهة (az) *únjahat* (for) that  
reason, hence.

انداختن *andákhthan*, to throw,  
spread (a carpet) ; pres.  
and imper. written  
میاندازد *biyandáz*,  
*mí yandázad*.

اندازه *andázah*, size, shape.

اندرون *andarún*, within,  
inside ; the women's  
apartments, harim.

انشاء الله *ín-shá-lláh* please  
Allah, *lit.* if Allah  
please.

انصاف *insáf*, equity, justice.

انصافاً *insáfan*, quite right!  
all right! *agar insáf bi*  
*kunad*, if he act (with)  
justice.

انكار كردن *inkár kardan*, to  
deny the truth of a  
proposition, say No.

انگشت *angusht*, finger; *an-*  
*gusht kardan*, to put  
(a ring) on the finger.

انگشتر *angushtar*, a finger-  
ring.

او *ú*, he, she, it, pron. 3rd  
pers. sing.

آوردن *ávardan*, to bring ;  
imperf. بیاور *biyár* or پیاور  
*biyávar*; پیشه *khud*  
*ávardan*, to bring into  
one's service.

اوضاع *ozá*, actions; *ín dígar-*  
*chih ozá íst*, what is  
all this? what state of  
affairs is this now?

اوقات *okát*, pl. of *vakt*, time;  
*okát talkhí kashídan*, to  
pass or suffer bitter  
times.

اول *avval*, first; *az avval*,  
from the first (day of).

اولاد *olád*, sons, children.

آهسته *áhistih*, quietly, 'aside.'

اهل *ahl*, people.

آهی *áhí*, a sigh.

ای *ay*! or ایه *ey*! O! (vo-  
cative).

آیا *áyá*, interrogative part?  
whether or not? is it  
not? *áyá nabáyad kih*,  
should it not be that?  
'*Magar*' is at the pre-  
sent day more usual.

ایام *ayyám*, days.

ایستادن *istádan*, to stand ;  
*istádah*, standing up.

ایشیک آقاسی *ishík ákási*, mas-  
ter of the ceremonies,  
chamberlain ; literally,  
*agha* of the gate.

این (ین) *ín*, this ; in writing,  
occasionally joined on  
to the following word,  
and something written  
without the *alif* در باب  
*dar ín báb*, in this mat-  
ter ; *ín o ún*, this (per-  
son) and that; *asp-i-ín*,  
this (man's) horse.

اینجا *ínjá*, here.

آیده *áyandah*, coming ; *haf-tah-yi áyandah*, next week.

ایهم *inham*, this also.  
ایه *ey* ! O ! (vocative).

### ب

به or ب *ba* (pronounced *be* like in *bet*.) preposition to, with, in, into, for, by, on, on account of, in accordance with ; *ba-khudá*, by God ! *Bi*, verbal prefix of the future, also used for the imperative and subjunctive. It is written به before words beginning with , etc. : when prefixed to verbs beginning with ! it may change the ! into ۱, or be written به.

با *bá*, with, together with, with or possessed of : is the opposite of *bí*, without. Ex. *bá zah-mat*, troublesome ; *bí zahmat*, easy.

اطلاع *bá ittilá*, having information, well informed.

با زحمت *bá-zahmat*, troublesome, ; *bá-zahmat-tár*, more troublesome.

با غرض *bá-gharaz*, with interested motives, hence untrustworthy.

باب *báb* or بابت *bábát*, affair, matter ; *dar in báb*, on this matter ; *az bábát-i*, for the sake of.

بابا *bábá*, lit. father, used as a term of endearment ; *ay bábám*, O my darling.

باچی *báji*, my sister, a general term of address to any woman.

باد *bád*, wind.

بادیه *bádiyah*, a pot or jug.

بار *bár*, burden ; *kár o bar*, affairs and business.

بار کردن *bár kardan*, to load (a beast of burden).

بارک الله *bárak Alláh*, lit. Allah bless (you) ! exclamation of contentment, or entreaty ; thank God ! for mercy's sake !

باره *bárih*, a time, respect to, regard to ; *do bárih*, a second time, again ; *dar barih-yi man*, with regard to me.

باری *bári*, in short, at any rate.

باز *báz*, back, again, still, for, and too, before verbs, etc., implies reiteration, our prefix *re*.

باز خواسته *báz kháسته*, retribution, punishment.

باز کردن *báz kardan*, to open ; *dil-am báz bishavad*, that my heart may be opened, *i.e.* rejoiced.

باز رفتن *báz raftan*, to go away, back.

بازار *bázár* bazaar.

بازو *bázú*, the fore-arm.

بازی *bázi*, play, game, performing ; used in compounds, etc., *lútí bázi*, playing the *lútí*, buffoon.

باشند *básh*, باشند *báshand*, etc. imper., etc., of بودن

*goftah báshad*, (some one) may have told.

باشی *báshí*, after a noun denoting an office means chief or head, as *písh-khidmat-báshí*, head body servant.

باطل کردن *bátíl kardan*, to make of no avail, to frustrate.

باقلی *bákili*, a kind of bean, said to produce madness or stupidity.

باقی *bákí*, remaining.

باقی گذاشتن *bákí guzáshtan*, to allow to remain.

بالا *bálá*, high, top of.

بالا تر *bálá-tar*, higher, more ; *bálá-i sari barádaram ávardamash*, I brought him to my brother's (bed) head.

باور کردن *bávar kardan*, to believe ; *bávar dásh-tan*, to have belief in.

باید *báyad*, it is necessary, you must ; generally followed by the sub-

- junctive, *báyad bidihíd*, you must give; *Chih báyad kard*, What is to be done?
- بایست *báyist* or میبایست *mi-báyist*, it is necessary, it is better, it were better.
- بچه *bachah*, child, boy or girl.
- مچه *bachah machah*, an Isfahani way of talking (see note, p 100); *bachah* or *bachahá*, used in calling a servant, Boy! waiter!
- بیچه *bi-chih*, with what? why?
- بخش کردن *bakhsh kardan*, to make a present, to give in alms.
- بخشیدن *bakhshidan*, to give, present, to forgive; *be-bakhshíd*, I beg your pardon, no.
- بد *bad*, bad, evil; *badzát*, evil-doer, wicked one; *bad gamán búdan* or *shudan*, to think evil of; *bad nám namudan*, to give a bad name to.
- بد رفتاری *bad raftári*, bad conduct.
- بدن *badan*, body.
- بر *bar*, prep. on, upon.
- برخاستن *bar khástan*, to get up; *bar mikhízam*.
- برداشتن *bar dáshtan*, to take up, away, off, to go off with; *bar mídáram*.
- برگردانیدن *bar gardánidan*, to alter, cause, turn, to cause to go back, to send away; *bar mígar-dánam*; *zabánatrá bar ma-gardán*, Don't turn your tongue round, do not prevaricate.
- برگردیدن *bar gardídan*, to come back, to return, to go back; *bar mígar-dam*.
- برگشتن *bar gashtan*, to come back, to turn round; *bar mígardam*.
- برابر *barábar*, equal, like—hence weight, bulk of; *sih barábar*, three times (the bulk of something).

برادر *barádar*, brother; *barádari rizá-i*, foster-brother.

برارم *baráram*, provincial for *barádaram*, my brother.

براش *barásh*, for (az) *barayash*, for him, or for her.

برای *baráyi*, for the sake of, for; ex. gr., *baráyi anjámí farmáyishát*, for the carrying out of the commands; *baráyi únkih*, because that, namely that; *baráyi ín kih*, for this reason.

بردن *burdan*, to bear, carry, take, lead (a horse), fetch; *bi-bar mibaríd*.

برف *barf*, snow.

برکت *barakat*, blessing.

برهنه *barahnah*, naked.

بریدن *buridan*, to cut, to run away (vulgarly); *bi-buríd*.

بزرگ *buzurg*, great, big, elder; *zani buzurg*, head wife.

بزرگان *buzurgán*, nobles, great men.

بس *bus*, enough.

بسبب *bi-sabab*, because of, by means of.

بستن *bastan*, to bind, tie, to tie on or wear (a sword); *bi-bandíd*.

بسته *basteḥ*, tied; *dast basteḥ*, with hands tied manacled.

بسم الله *bism-illáh*, in Allah's name.

بسیار *bisýár*, very much; *bisýár khub*, very good.

بشیر *Bashír*, a man's name, literally the bearer of good tidings.

بعد *baad*, afterwards, then.

بعضی *baazí*, a few, some, sundry, various.

بغل *baghal*, the armpit, bosom, breast; *zíri baghalash*, under his arm; *baghal kardan*, to embrace.

بکجا *bi-kujá*, to what place.

بلا *bilá*, a calamity, evil.

بلکه *balkih*, perhaps, more-over, but.

بلند *buland*, tall, high (with

garments), as we use 'long'; high or loud (voice); *buland shudan*, to rise up (of a thing); *buland kardan*, to raise up.

بلی *bali* yes.

بنا ب *biná bi*, having regard for, with regard to.

بنا کردن or گذاردن *biná kardan* or *guzárdan*, to begin to do.

بند *bandah*, slave, servant, pl. بندگان; *Ay bandahyi Khudá*, lit. O servant of God! an expression equivalent to, O my good fellow, you man! Every good Moslem is denominated a servant of God: *bandah* takes the place of the first person. pronoun when an inferior speaks, and the verb is still kept in the first person; *bandah míshaná-sam*, I, your servant, know.

بو *bú*, prov. for *búd*, 'he was.'

بودن *búdan*, to be, exist, stay; *básh*.

به see ب *bih* or *bi*, written separately; and in this manner, for clearness, before words beginning with ب, ت, etc.

بهانه *bahánah*, pretext, excuse; *biyík bahánah-i*, on no matter what pretext.

بهتان *buktán*, lie, calumny.

بهتر *bihtar* or *behtar*, comparative of *beh*, 'good,' a word little used, *khub* being the word in common use; *behtar-ash ín ast*, the better plan is this.

به هم رسیدن *biham rasídan*, to come together; hence, to be found, used impersonally; *biham mí-rasad*.

به هم زدن *bihamzadan*, also برهم زدن *bar-hamzadan*, to disturb, upset, frustrate.

بی *bi*, without, or deprived of, prefixed to adjectives, etc., the equivalent of our prefix 'un' or affix 'less;' *bíchárah*, helpless.

بی اختیار *bi ikhtiyár*, optionless, without control, unable (to withhold from doing something), hence to be hopelessly (in love with someone).

بی اطلاع *bi ittílá*, ignorant.

بیجا *bi-já*, without (any proper) place, useless.

بیجهت *bi-jahat*, for no reason, for no cause.

بیچاره *bíchárah*, helpless, unfortunate (man); *tiflí bíchárah*, poor boy.

بیحرف *bi-harf*, without further talk, doubtless, immediately.

بیحیا *bi-hayá*, shameless (woman).

بیخبر *bi-khabar*, without giving notice, unannounced.

بیخیال *bi-khiyál*, thoughtless, inadvertently, without further thought, without purpose.

بیساخته *bi-sakhtah*, undisguised, plainly.

بیغرض *bi-gharaz*, disinterested, sincere.

بی فایده *bi fáidah*, useless, unattainable.

بی مروت *bi-muruwat*, unkind, inhuman (man).

بی واهمه *bi-vahimah*, without regard for, or respect for.

بیان *bayán*, explanation; *bayán shudan*, to be explained.

بیرون *bírún*, outside; *bírúní*, some place outside; *bírún kardan*, to put outside, to banish; *bírún-i kal-ah*, the ramparts and ditch, outworks.

بیست *bíst*, twenty.

بیگ *Beg*, a title (lower than *Áká*) put after the



names of servants and petty officials.

زاده *Beg zádah*, Beg's son, young noble; the word, though written *Big*, is always pronounced short, *Beg*.

بیگانه *bigáneh*, stranger, strange.

پ

پا *pá*, foot, leg; *pá raftan*, to go on foot, to go off; *pá shudan*, to stand up.

پاچه *páchih*, leg, trowser.

پادشاه *pádisháh*, king, monarch.

پارچه *párchih*, cloth, stuff.

پاره *párih*, a piece, a few, certain (words).

پاك کردن *pák kardan*, to clean.

پایدار *pá-idár*, firm foundation, consolidated.

پائیدن *pá-idan*, to watch; *bipá*.

پائین *pá-in*, down, down to the foot of anything;

*pá-in andákhtan*, to hang down (the head); *pá-in ámadan*, to come down.

پختن *pukhtan*, to cook; *bí-paz*.

پدر *pidar* or *pedar*, father; *pidar sukhtah*, *pidar sag*, a common term of abuse, (O, one whose father is burnt! O, dog-fathered one!

پر *pur*, full; *pur ashk*, tearful, full of tears; *pur kuwat*, full of strength.

پرده *pardah*, curtain.

برزور *pur-zúr*, powerful.

پرسیدن *pursídan*, to ask; *bípers*.

پروردن *parvardan*, to nourish, educate; *namak parvardah*, one nourished by the salt (of so-and-so), i.e. a protégé.

پری *Parí*, a woman's name, lit. fairy; *paríkhānum*, the lady *Parí*.

پریدن *parídan*, to fly away;

- rang parídan*, the colour (of the face) to fly away; to grow pale.
- پريشان *paríshán*, put out, upset in body and mind; *paríshání*, agitation.
- پس *pas*, then (on the contrary), for, but; *albatih-pas*, verily, for? Before verbs implies reiteration—our prefix *re*; *pas dádan*, to give back; *pas giriftan*, to take back.
- پسر *pisar* or *pesar*, son, boy.
- پسر برادر *pisari barádar*, nephew.
- پسره *pisarikh*, wretched little fellow! (in abuse).
- پشت *pusht*, back, behind; *pushti sar-ash*, behind his head (as we say, back), after him; *pushti shíshah*, on the back (or outside) of the bottle.
- پشیمان *pashímán*, penitent, vexed; *pashímán shudan*, to be vexed.
- پق خندیدن *puk* or *buk* *khandídan*, to burst out laughing, to giggle.
- پلاس *palás*, (a bundle of) cloth stuff, rags.
- پنج *panj*, five.
- پنجاه *panjáh* fifty.
- پنهان *panhán*, concealed; *panhán shudan*, to become (or be) concealed; *panhán kardan*, to hide.
- پنیر *panír*, cheese.
- پوچ *púch*, absurd, empty; *púch goftan*, to talk nonsense, bosh.
- پوشانیدن *púshánídan*, to cause to be covered.
- پوشیدن *púshídan*, to wear, put on (a garment), to cover; *chasm púshídan*, to shut the eyes to.
- پوشیده *púshídah*, hidden, private.
- پول *púl*, money.
- پهن *pahn*, breadth, width; *pahn shudan*, to spread out, or flatten out.
- پی *pey*, vulgarly, after or to get somebody; *pey-y*

*mihtar*, (goes) after the groom; *pey-yi bahánah gardídan*, to seek after a pretext; *pey gashtan*, to be wandering about, looking for.

پیا *piyá*, man, in the dialect of the Lurs and Zends.

پیدا *paidá* or *peydá*, found, appear; *peydá kardan*, *namúdan*, to discover, find.

پیش *pish*, before, in front of; *pish az vakt* before, the time, prematurely; *pishi man ámad*, he came before me, *i.e.* he came to me; *pish-ash*, to him; *pish uftádan*, to take precedence, to advance (a person), to take into (one's) service.

پیشخدمت *pish-khidmat*, lit. 'he who serves in the presence,' body servant or waiter, indoor servant of the men's quarter.

پیشکش *pish-kish*, a present

(from an inferior to superior), (something) laid before (a person).

پیش لگ کشیدن *pish leng kashídan*, to trip up (in wrestling), putting the leg forward and throwing the adversary over the head.

ت

ات *at*, 2nd. pers. sing. poss. pron. *sar-at*, thy head. After a long vowel it becomes simply *t*: *zá-nút*, thy knee.

تا *tá*, till, until, up to, so that, in order that, as long as, while, whereby, lest; *tá yik máhi dígar*, for, or in, another month; *tá key*, till when?

تاجر *tájir*, merchant.

تازه *tázih*, new; *tázih javán*, a youth or maid in his or her first bloom.

تاملی کردن *ta-ammuli kardan*, to be perplexed.

تان *itán*, 2nd. pers. plur.  
poss. pron. *sarítán*,  
your head.

تاآنی *ta-anní*, hesitation,  
slowly.

تاوان *táván* or *táwán*, com-  
pensation.

تبسم کردن *tabassum kardan*,  
to smile.

تھیر *tahayyur*, astonishment,  
stupifaction.

تخت *takht*, a throne.

تخم *tukhm*, seed, egg, off-  
spring; *tukhmi murgh*,  
hen's egg; *tukhmi khar*,  
offspring of an ass!

تدارك *tadárúk*, things ne-  
cessary, requisites.

تدبیر *tadbír*, plan, (mental)  
arrangement; pl. تدابیر  
*tadábír*.

تر *tar*, at the end of words  
the sign of the com-  
parative.

تراق خوردن *tarák khurđan*,  
to receive a blow, slap,  
smack.

ترحم کردن *tarakhum kar-*

*dan*, to pity, spare  
from pity.

ترس *tars*, fear.

ترساندن or ترسانیدن *tarsáni-*  
*dan* or *tarsándan*, to  
frighten.

ترسیدن *tarsídan*, to fear,  
apprehend; *mitarsí*.

ترقی *tarakki*, raising, im-  
provement, progress,  
*tarakki dádan*, to im-  
prove (transitive).

ترك *tark*, abandonment, ab-  
sence of; *tarki adab*,  
want of politeness.

ترمه *tarmah*, Cashmere.

ترمه *tarmah-í*, of Cashmere  
(shawl).

تست *túst*, for تو است, (it) is  
to thee.

تشریف *tashríf*, nobility, ex-  
cellency; *tashríf ávar-*  
*dan*, to bring your  
nobility, *i. e.* to come;  
*tashríf burđan*, to bear  
your nobility, *i. e.* to  
go.

تصدق کردن or تاسدودن *tasadduk*

*kardan* or *farmúdan*,  
to forgive (an offence);  
the original meaning  
is to bestow in alms,  
*i.e.* to forgive a person  
for Allah's sake, or as  
alms.

تصدیق *tasdīk*, verifying.

تصدیق نمودن *tasdīk namúdan*,  
to agree with.

تعارف کردن *ta-áruf kurdan*  
or *dádan*, to make  
recognition; hence,  
to present, to give.

تعریف کردن *taaríf kardan*,  
to praise.

تعظیم نمودن or *taazím*  
*kardan* or *namúdam*,  
to bow, make a reve-  
rence.

تغیر *taghair*, change (of  
face), in a rage.

تغییر دادن *taghyír dádan*,  
to make a change, a  
difference, to show  
change, emotion.

تقصیر *taksír*, sin, fault; pl.  
تقصیرات *taksírat*,  
تقصیر کار *taksír kár*, a sinner,

one who has commit-  
ted a fault.

تکان خوردن *takán khurdan*,  
to be startled, to re-  
ceive a shock; تکان دادن  
*tukán dádan*, to give a  
shake or shock to,  
to shake off.

تکلیف *taklif*, duty, the  
right thing to do, what  
is incumbent.

تلاش کردن *talásh kardan*, to  
look after, attend to,  
make effort for.

تلخ *talkh*, bitter, تلخی *talkhí*,  
bitterness.

تماشا کردن *tamáshá kardan*,  
to look at the specta-  
cle, to amuse oneself  
with the sight of.

تمام *tamám*, complete, per-  
fect; *tamám kardan*, to  
finish, to carry out  
(an idea).

تمامی *tamámí*, the whole,  
completeness.

تمثیل *tamsíl*, a play.

تنگ *tang*, narrow; *tang*  
*ámadan*, to have but

- one cause of action  
open to one, to get in-  
to a fix; *tang shudan*,  
to become narrowed,  
*i.e.* to be in a bad way,  
to be disturbed in  
mind.
- تنها *tanhá*, alone.
- تو *tú*, thou; *bi tú chih*, What  
does it matter to thee?
- تو *tú*, inside (a box, etc.),  
prep.; *az dar tú kar-*  
*dan*, to put (one's  
head) inside the door,  
(from without).
- توانستن *tavánistan*, to be  
able, *mítavánid*—used  
impersonally it is often  
apocopated; *namítaván*  
*goft*, it is not possible  
to say so and so.
- توقع *tavakku*, expectation;  
*hakki tavakku*, the right  
of expecting (an office,  
employment).
- تومان *túmán*, gold coin  
worth now 8s., or 10  
*kráns* (francs).
- تومانى *túmání*, of or belonging  
to, worth a *túmán*.
- تهمت *tuhmat*, calumny.
- تهمت بستن *tahmat bastan*,  
to throw calumny.
- تیمور *Timúr* or *Teymúr*, a  
man's name.
- ث
- ثابت *sábit*, confirmation,  
proof; *sábit kardan*, to  
support or confirm,  
(with proof).
- ثانيه *sáníyah*, second.
- ج
- جا *já*, place; *kár bi-já ra-*  
*sándan*, to finish up a  
matter, to bring a  
thing to such a pass;  
*bi já ámadan*, to get  
rest, to be quiet. It is  
used when we should  
say 'time'—*dar ham-*  
*chú já-í*, at a time  
like this!
- جارو کردن *járú kardan*, to  
clean with a broom.
- جان *ján*, life, soul, mind;  
*ay áká ján*, O master,  
(who art as my) life!  
My dearest master!

جاهل *jáhil*, ignorant, silly.

جبه *jubbah*, cloak.

جدائی *jidá-i*, a separation.

جرم *jurm*, crime, fault.

جُرئت *jur-at*, intrepidity; *bi chih jur-at*, how dared you? *jur-at kardan*, to dare to do.

جز *juz*, except (in), *juz tavilah*, except in the stable.

جستن *jastan*, to spring, jump, *mi-jaham*.

جستن *justan*, to seek out, search, *mijú-yam*.

جلب *jalb*, scheming for acquisition of.

جلد *jald*, quickly, quick.

جلو *jilo*, in front of, before (of place).

جمع *jam*, collected; *jam kardan*, to collect, gather together; *khá-ter jam*, collected in mind, not excited by anger; *akl-atrá bi-sarat jam kun*, collect the wits in your head,

*i.e.* consider, reflect a little; *jam-amadan* or *shudan*, to be collected.

حباب *janáb*, Excellency, a title of respect used to all men of position; *janáb-i-hakím*, Your Excellency, Doctor!

جنگ *jang*, war, fighting, quarrelling.

جو *jo*, barley; used in Persia for feeding horses, as we use oats.

جواب *javáb*, answer; *javáb dádan*, to answer.

جوان *javán*, youth (noun), young man or woman.

جووالاغي *jovalághí*, rascal, rioter (a word not found in the dictionaries, nor in common use—perhaps derived from *juallakí*, hot-headed).

جہت *jihat*, cause; *bi-jihati*, because of, on account of.

جیب *jib*, pocket.

## ج

چاپ کردن *cháp kardan*, to print.

چاره *chárih*, help, remedy, course (of conduct); *chárih-yi kár-rá jústán*, lit. to seek out a remedy for the matter, to put a spoke in his wheel; *chih chárih báyad kard*, literally what help ought to be made, *i.e.* what should be done to help.

چاقی *chák*, fat, well, in good health.

چاه *cháh*, a well; metaph., a snare.

چرا *chirá*, why?

چسبیدن *chaspídan*, to stick to, to cling to, to catch hold of.

چشم *chashm*, eye; *chashm*, short for *bí-chashm* or *bí sar o chashm*, with my head and eye. It is the ordinary reply made by any inferior, *i.e.* I obey, with all my heart.

چکار *chikár*, for *chih kár*, what business?

چکم *chíkuman*, for *chih kuman*, What can I do?

چند *chand*, several; *chand nafar*, several people, individuals. Interrogatively, How many? *chand daf-ah*, several times.

چندان *chandán*, as much as, as many as, so much, to such an extent.

چندین *chandín*, many; *be-chandín jihat*, for many reasons.

چنین و چنان *chanín o chánán*, so and such.

چوب *chúb*, wood, stick, rods (for beating).

چوب خوردن *chúb kurdan*, to be beaten.

چوخا *chokhá*, a sort of over-coat or cloak.

چون *chún*, when, because, like.

چونکه *chunkih*, for now, seeing that.

چه *chih*, what? how? *chih zúd*, how soon? *chih tor*, how? in what



manner? *Bi-tú chih?*

What is that to you?

چهار *chahár*, four.

چهارم *chahárum*, the fourth.

چی *chí*, vulgarly for *chíz*, thing; *chih chí*, what?

چیز *chíz*, a thing; *chih chí*, what thing? what?

چیست *chíst*, for *chih ast*, what is it?

ح

حاجی *hájí*, Pilgrim, a title of honour before the names of all those who have made the pilgrimage to the Holy Cities. Merchants are mostly *hájí*, though their visitation to the shrines may have been prompted more by commerce than religion.

حازق *házik*, skilful, expert.

حاضر *házir*, ready; *házir shudan* or *hastan*, to be ready; *házir kardán*, to make ready, prepare.

حاضرین *házirín*, those present.

حافظ *háfiz*, a keeper, preserver; *Khudá háfiz*, God be your preserver, i.e. Good bye.

حاکم *hákim*, governor.

حال or حالا *hál* or *hálá*, now; *dar in hál*, at this moment; *bihar hál*, in every, any case; *hál ámadan*, to come to himself, to his senses.

حالت *hálát*, condition, state of mind and body; *hálátí*, a (bad) state of things.

حالی کردن *háli kardan*, to make present to another's mind, to make him understand (his duty, etc., lit. cause his condition to be so and so).

حبیب *Habíb*, a man's name, lit. the friend (of Allah).

حد *hadd*, limit, cause of urgency; *chih hadd*

- dáram*, what business have I? how can I? etc.
- حرام *harám*, unlawful; *bi harámí*, with unlawfulness, *i.e.* unlawful, malignant; *harám búdan*, to be unlawful (to a person), hence not to be to their benefit or use; *harám kardan*, to make unlawful, hence to render impossible, unattainable.
- حرامزاده *harámzádah*, common term of abuse, base-born, born illicitly.
- حرف *harf*, word; *bi harfi ú níst*, it is not at his word that, etc.; *harf hamún ast kih goftam*, my word (intention) is even as I have already said; *harf zadan*, to speak.
- حرکت *harakat*, movement; *harakat kardan, dádan*, to make a movement, to move, set out, to move about.
- حرم *hurmat*, reputation, honour.
- حرمخانه *haram-kháneh*, same as *andarún*, harem.
- حس *hess*, sense, feelings.
- حسابی *hisábí*, (well)reckoned to be relied on, all very well.
- حسودی *hasúdí*, envy.
- حصار *huzzár* (pl. of *házir*), those present, the equivalent of *házirín*.
- حضرات *hazarát*, personages (great people).
- حضور *huzúr*, presence (of a great man); *huzúri khán* (*dar* omitted), in the presence of the *Khán*.
- حق *hak*k, right, truth; *dar hakki-man*, with regard to me.
- حقیقه *hakikat*, truth; *dar hakikat*, in truth, in fact.
- حکم *hukm*, command, ordinance, governing; *hukm dádan*, to govern.

حكما *hukman*, immediately,  
without further orders.

حكما *hukama*, pl. of حكيم, *hakim*,  
doctors.

حکمرانی *hukmrání*, rule, go-  
vernment; *hukmrání*  
*kardan*, to govern.

حکومت *hukumat*, act of  
ruling, power.

حکیم *hakím*, a doctor, phy-  
sician.

حکیمه *hakímeh*, prov. for *ha-  
kím ast*.

حمام *hammám*, hot bath,  
"Turkish bath."

حوصله *hosilih*, (a bird's) crop,  
mind, senses; *hosilih*  
*kardan*, to have pa-  
tience, to contain one-  
self.

حیا *hayyá*, shame, modesty.

حیات *hayát*, life; *má dáma-l*  
*hayát*, for the length  
of your life, till your  
life's end.

حیاط *hayát*, the courtyard  
(inside a house).

حیدر *Haidar* or *Heydar*, a  
man's name, lit. Lion

(of Allah) : it was one  
of Alí's names, and  
hence is very common  
in Persia.

حیز *hiz*, a catamite; *hízí*  
*kardan*, to commit so-  
domy.

حیف *haif* or *heyf*, alas ! (it  
is a) pity! *heyf nabá-  
shad*, may it not be a  
pity (to do so) ! it is a  
shame !

حیلہ *hílih*, artifice, ruse; *hí-  
lih bázi*, playing tricks,  
immoralities.

### خ

خاطر *khátir*, mind, heart,  
life, sake of; *bi khátiri*  
*Khudá* by God's heart !  
for God's sake ! *bi*  
*khátiri án*, for the sake  
of that, in this idea,  
by reason of; *khátir*  
*jam*, quiet in mind, col-  
lected, with assurance,  
the contrary of dis-  
turbed; *khátir-at jam*  
*báshad*, let your mind  
be easy; *khátir-khúbi*,  
good heartedness; *bi*

- khátir khúbi-há yi pí-daram*, for the sake of my father's kind heartedness or kindnesses.
- خاك *khák*, earth, dust; *khák uftádan*, to fall on the ground or in the dust.
- خالی *khálí*, empty; *khálí uftádan*, to fall empty, to happen to be empty.
- خام *khám*, raw, inexperienced, premature; hence, silly, stupid.
- خان *khán*, a title placed after the name; formerly only given to those who exercised independent authority, hence chief. In the present day it is affected by every official and private gentleman.
- خانم *khánum*, a female title put after the name, equivalent to Lady, the feminine of *khán*.
- خانواده *khánivádah*, household.
- خانه *kháneh*, or *khánah*, house; the plural is sometimes written خانها; *kháneh níst*, he is not at home.
- خانی *khání*, the office of *khán*.
- خبر *khábar*, news, information; *khábar dáshtan*, to be informed, to know about; *khábar dár kardan*, or *khábar kardan*, to inform.
- خبردار *khábar-dár*, one having information.
- خجالت *khijálat*, shame; *khijálat kashídan*, to have shame for, be ashamed of.
- خدا *khudá*, God.
- خدا یا *khudá yá*, Oh! God; *khudá bad nadihad*, May God not have caused any evil (to you)!
- خداوند *khudávand*, the Lord (God).
- خدمت *khidmat*, a service; *khidmat kardan*, to

serve; *khidmati khán*, to the service of the Khán, a polite way of saying 'to the presence of the Khán'; *khidmati shumá*, regarding you, as concerns you, to you.

خر *khar*, ass, donkey.

خراب *kharáb* ruined; *ín otaḵ kharáb shudah*, as we should say 'this infernal room,' literally which is ruined.

خرج *kharij*, expenditure; *kharij kardan*, to expend, pay.

خریدن *kharídan*, to buy; *ján kharídan*, to buy or save (some one's) life; *bi khar*.

خزر *khazar*, the name of a tribe; *Daryái Khazar*, Caspian Sea.

خسیسی *khasísí*, miserliness, meanness.

خشمناک *khishmnák*, furious, angry.

خصوص *khusús*, particularly ;

*dar-ín-khusús*, concerning this, in this particular.

خصوصاً *khusúsan*, especially.

خطر *khatar*, danger, peril, a disagreeable occurrence, trouble.

خفه کردن *khafih kardan*, to strangle; *khafih sho*, be strangled! shut up!

خلاص *khalás*, free; *khalás shudan*, to be set free, relieved; *khalásí*, freeing, setting at liberty.

خلاف *khiláf*, opposition, contrary to; *khiláf kardan*, to go contrary to; *khiláf arz kardan*, to misrepresent, falsify, to speak inexactly.

خالع کردن *khal kardan*, to depose, to set aside from.

خلعت *khal-at*, an ornamental coat, a dress of honour.

خلفاء *khulafá*, the Caliphs.

خلق *khulk*, nature, manner, temper.

خم شدن *kham shudan*, to become bent, to stoop down.

خنجر *khanjar*, dagger.

خندان *khandán*, laughing ; *khandán shudan*, to begin to laugh.

خندیدن *khandídan*, to laugh.

خنده *khandeh*, a laugh, laughing.

خواجه *khájih*, meaning originally 'gentleman', but in modern Persian the general designation for a eunuch, the chamberlain of the women's apartments.

خلوت *khalvat*, private ; *akl-i khalvat*, those who are intimate private friends and servants.

خوار or خور *khár* or *khur*, in comp. one who eats or receives something.

خواستن *khástan*, to want or wish for : *indicates the future*, to will ; *mí-khástí*, thou shouldst, ought, etc. ; *míkháhad*

*bar gardad*, she is about to retire.

خواهر *kháhar*, sister ; *khá-harzan*, sister-in-law.

خوب *khub* (pronounced short), good ; *khaili khub*, very good ! well ! *khub shud*, it was (is) well.

خود *khud* (pronounced short) self (of all persons), which person it may be is known from the subsequent verb—see Introd. p. xxxii. ; *man khudrá mikusham*, I will kill myself ; *khud* sometimes precedes, for emphasis ; *khud-i Vazír ham*, the Vazír himself too.

خود داری *khud dári*, self-restraint ; *khud dári kardan*, to restrain one self, to preserve self-control.

خوراك *khurák*, food, victuals.

خوراکی *khuráki*, for food.

خوراندن *khurándan*, to give  
or cause to eat.

خورد شدن *khúrd shudan*, to  
get scratched, hurt.

خوردن *khurdan*, to eat, to  
experience or suffer  
(used as an auxiliary  
verb), to hit, to suit,  
to affect; *bi chashm*  
*khurd*, hit the eye; *bi*  
*káriman na mikhurad*,  
does not do my busi-  
ness; *gham khurdan*,  
to sorrow; *bi kár khur-*  
*dan*, *bi kár ámadan*, to  
take care of.

خوش *khush* (short), well,  
pleasantly; *khusham*  
*ámad*, I was pleased;  
*khushash ámad*, it  
pleased her: *khush*  
*ámadan* is used im-  
personally.

خوشگذرانی *khush-guzaráni*,  
something that passes  
the time pleasantly,  
pleasure.

خوشگل *khushgil*, pretty,  
good-looking.

خون *khún*, blood; *khún gi-*  
*riftan*, to bleed (a pa-  
tient).

خیال *khiyál*, thought, idea,  
intention; *az khiyál*  
*uftádan*, to give up an  
idea; *khiyál kardan*,  
to think, imagine; *bi*  
*khiyálat mírasad*, do  
you fancy, imagine?  
also *khiyálam mírasid*,  
I imagined.

خیلی *khaili*, very, much,  
often; *khaili vaqt ast*,  
a long time ago, for or  
during a long space of  
time.

خیر *kheyr* or *khair*, good,  
well-being, (one's own)  
interests, no, not.

د

داخل شدن *dákhil shudan*,  
to enter.

داد *dád*, (crying for) justice  
—hence, crying out;  
*dád zadan* or *dad*  
*kashídan*, to shout out.

دادن *dádan*, to give; *Bi-diham farámúsh am shud*, I allow it was my forgetfulness, *i.e.* I forgot. The imperative *dih*, 'give,' is often used as an exclamation; the French *Va!* Well then!—*Dádan* is often coupled to another verb (which is put in the subjunctive), thus, *bidihí bidúzand*, give (it) that they may sew (it), *i.e.* give it to be sewn, or have it sewn. *Bi-dahad bi-kushand*, that he may have him killed.

داشتن *dáshtan*, to have, to have existence, to be. *Dárid.*

دالان *dálán*, passage (outside a room).

دانستن *dánistan*, to know, to take for, consider as; *bidán-há*, know now!

دانه *dánih*, piece, bit, used redundantly after nu-

merals; *bíst o chihár dáníhyi dúkmah*, twenty-four buttons.

شدن *shudan* or بودن *búdan*, to come in contact with, to experience, to be entangled in.

دختر *dukhtar*, daughter, girl.

دخل *dakhl*, entrance, occupancy—hence affair, business of; *Bi man chih dakhl dárád*, What has it to do with me?

کردن *dakhíl kardan*, to give the interference in, to give administration over.

در *dar* (generally synonymous with *darb*), gate, door.

درخانه *dar kháneh* or *dari kháneh*, the gate or court where justice is administered; *dar bi dar uftádan* or *shudan*, to become a wanderer, vagrant.



در *dar*, in, into, on, upon, for, by, because of; *dar sari misli tú*, through the action (head) of such an one as you; *dar zír*, underneath=*zír*; *dar aid*, at the time of the feast; *dar raftan*, to go off, to get away from; *dar mândan*, to be helpless; *dar mândah*, helpless, impotent, perforce, obliged to do so and so.

دراز *diráz*, long; *diráz kardan*, to stretch out, to extend, to point (a pistol at).

درب *darb*, door, gate or big door; *darbi khánih* (the same as *dari-khánih*), the gate-house.

در بار *dar-bár*, the court (of a prince).

درجه *darajah*, rank, degree.

درد *dard*, pain; *dardi sar*, head-ache; *dar kardan*, to hurt (neuter verb)

درست *durust*, prepared, ready, properly; *durust kardan*, to make ready, to prepare, to frame, to invent, to set to rights, to rectify; *durust kár*, one who does right, righteous.

درستی *durustí*, righteousness.

دروازه *darvázah*, the big gate of a house or city.

دروغ *durúgh*, a lie; *durúgh goftan*, to tell a lie; *durúgh gú-í*, telling lies, lying.

درویش *darvish*, poor man, religious mendicant.

دریا *daryá*, sea; *Daryáyí Khazar*, Caspian Sea.

دزد *duzd*, a thief.

دزدی *duzdí*, theft.

دست *dast*, hand, arm; *do dastí*, with both hands; *dast ávardan*, to bring to hand, to get into communication with; *az dast dádan*, to let go from

the hand, be quit of; *dast páchih shudan*, to be taken unawares, to be at a loss what to do; *dast bar dáshtan*, to restrain the hand from, to refrain from; *dast burdan*, to stretch out the hand; *dast be kár shudan*, to set to work at, to attend to; *dast dirázi kardan*, to stretch out the hand for oppression, to oppress; *dasti ham giriftan*, to grasp one another's arms (in wrestling); *dast bi shál*, shawl in hand; *dast bi gardan*, with arm round the neck, embracing; *dast bi-sínah lardan*, to cross the arms over the chest, as a servant does in bowing.

دستور *dastúr*, custom, usage.

دادن دستور العمل *dastur ul amal dúdan*, to give instructions.

دسته *dasteh*, a handful, handle (of a dagger).

دعا *du-á*, prayers, a charm (written); *du-á giriftan*, to get a charm for so and such purpose.

دعوا *daavá* or *daa-wá*, plaint, claim.

دفعه *daf-ah*, a time; *chand daf-ah*, how often? *do daf-ah*, twice.

دقیقه *daqíkah*, a minute; *daqíkahí na guzashtah*, a moment had not passed when.

دکمه the same as دوکمه, q.v.

دل *dil*, heart, mind; hence attention; *dilitán bá man báshad*, listen to me; *dil bi-já ámadan*, to get peace of mind.

دلبستگی *dil-bastagi*, lit. heart-bound, i.e. the condition of being in love.

دلیل *dalíl*, proof.

دم *dam*, before, in front of, at; *dami dar*, before the door; *dami subh*,

|                                                                                                                                                                                   |                                                                                                                                                                                                                                                |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| at dawn; <i>tá dami</i><br><i>abrú</i> , to just (above)<br>the eyebrow.                                                                                                          | دوم <i>doyyum</i> , second.                                                                                                                                                                                                                    |
| دماغ <i>dimágh</i> , the nose.                                                                                                                                                    | دویدن <i>davídan</i> , to run, to<br>gallop.                                                                                                                                                                                                   |
| دنیا <i>dunyá</i> , world.                                                                                                                                                        | د برو <i>dih-biro</i> (from <i>dádan</i> ),<br>go! be off! go to!<br>(the French, <i>Va!</i> )                                                                                                                                                 |
| دو <i>do</i> , two.                                                                                                                                                               | دهلیز <i>dahlíz</i> , passage out-<br>side, or portico.                                                                                                                                                                                        |
| دو باره <i>do-bárih</i> , twice, for<br>the second time; <i>do</i><br><i>dastí</i> , with both (her)<br>hands.                                                                    | دهن <i>dahan</i> , month.                                                                                                                                                                                                                      |
| دوختن <i>dúkhtan</i> , to sew, or as<br>we say, make (a coat);<br><i>dúkhtah</i> , the thing<br>sewed, a garment;<br><i>chishm dúkhtan</i> , to fix<br>the eye on. <i>Dúzad</i> . | دهور <i>dahúr</i> , ages, times;<br>pl. of <i>dahr</i> .                                                                                                                                                                                       |
| دور <i>dor</i> , around, round;<br><i>dúr</i> , far; <i>dúr o diráz</i> ,<br>far and above, far-<br>fetched, further and<br>other, ultimate.                                      | دیدن <i>dídan</i> , to see, to look;<br>often used like the<br>French <i>Voyons!</i> <i>Bi-gú</i><br><i>bi-bínam</i> , Say, let me<br>see! what is it?<br>Come now!                                                                            |
| دوست <i>dúst</i> , friend; <i>dúst</i><br><i>dáshtan</i> , to hold as a<br>friend, to be in love<br>with.                                                                         | دیدہ <i>dídah</i> , eye.                                                                                                                                                                                                                       |
| دوکمه <i>dúkmah</i> , button.                                                                                                                                                     | دیگر <i>dígar</i> , other, (any)<br>more; when beginning<br>a sentence—and again,<br>any longer, further,<br>why! (used pleonas-<br>tically); <i>dígar pá-ín-</i><br><i>tar</i> , further down;<br><i>dígar az</i> , other than,<br>more than. |
| دولت <i>dolat</i> , state, fortune,<br>prosperity.                                                                                                                                | دیوار <i>dívár</i> , wall.                                                                                                                                                                                                                     |

ديوان *diván*, divan, the sitting (of the court); *diván khánih*, presence chamber,—hence, palace; *diván kardan*, to judge (a case).

ديوانه *divánah*, mad.

## ذ

ذات *zát*, (person) possessed of; *bad zát*, bad woman; lit. one possessed of evil.

ذهن *zihn*, genius, mind, mental capacity.

## ر

راست *rást*, true, right (opp. of left); *rást-ast*, it is true! *rást-ashrá bigú*, tell the truth about it; *rásti*, truly! is that true?

راستكار *rást-kár*, good doer, pious man.

راستگو *rást-gú*, truth-teller.

راضی *rází*, (a) contented (man).

راه *ráh*, road, way; *ráh uf-tádan*, to set out; *dar*

*ráhi ú*, for his (or her) sake; *ráh burdan*, to manage; *ráh raftan*, to go, to walk.

رتبه *rutbah*, rank, degree, position.

رجوع کردن *rujú kardan*, to consign, to refer to, to commit to (your) charge.

رحم کردن *rahm kardan*, to have pity on.

رخت *rakht*, clothes.

رد *rad*, repulsion; *rad dá-dan*, to repulse, to send away; *rad shu-dan*, to go off, away; *rad kardan*, to send away.

رسانیدن *rasánidan*, to cause to arrive, to betake (oneself to), to vouchsafe to grant.

رستگار نمودن or رستگار فرمودن *rastigár farmúdan* or *namúdan*, to liberate, set free.

رسول *Rasúl*, the Prophet (Mahomet).

رسیدگی *rasídagí*, maturity;  
*rasídagí namúdan*, to  
 attend to, take care of.

رسیدن *rasídan*, to arrive,  
 reach, to get; *bi-dád-  
 am bi-ras*, arrive for  
 my justice, *i.e.* give  
 me justice.

رشت *Rasht*, Rasht, the  
 principal port and  
 commercial centre of  
 the S.E. Caspian pro-  
 vinces.

رشتی *Rashtí*, of Rasht.

رشوه خواری *rushvih-khárí*,  
 lit., bribery - eating;  
 corrupt, corruptible.

رضا *Reza*, a man's name,  
 meaning literally 'ac-  
 quiescent.' It is the  
 name of the eighth  
 Imám, whose tomb at  
 Mash-hed is the most  
 frequented sanctuary  
 in Persia.

رضاع *rizá*, foster-brother;  
*barádari rizá-í*, (the  
 adj. formed from the  
 above). The emphasis  
 is on the last syllable

رضایت *rizáyat*, consent,  
 free-will.

رعایا *ru-áyá*, subjects; pl. of  
*ra-iyat*.

رعا *raanú*, beautiful, good  
 looking.

رعیت *ra-iyat*, subjects,  
 people.

رفتاری *raftári*, way of con-  
 duct.

رفتن *raftan*, to go; *bero*.

رفیق *rafík*, companion,  
 lover.

رنجیدن *ranjidan*, to be angry  
 with (*az*); to be  
 vexed.

رنگ *rang*, colour; *rangí rú  
 parídan*, to become  
 pale in the face.

رو *rú*, face, surface; *píshi  
 rú-yi ú*, before his face,  
 before him; *chashm  
 rú-yi ham guzáshtan*,  
 to let one's eyes come  
 together, to shut one's  
 eyes to; *rú bi rú*, face  
 to face; *rú-yi takht*,  
 on a throne; *rú dádán*,  
 to show face, to come

- to pass, to bring about; *rú-yi pá-yash uftádan*, to fall at the feet of; *az rú-yi ká-idah*, according to rule, law, lawfully, properly; *birúyi mar-dum*, before, in the presence of the people; *rú bitarafi oták*, with face towards (this) room; *rú bi tarakki guzárdan*, to tend towards improvement; *rú kardan*, to turn towards.
- روز *ru-vaz*, with the face bare, unveiled.
- روا *ravá*, allowable, right, fitting.
- روانہ کردن *ravánah kardan* to set going, to send, to dispatch.
- رود *rúd*, or رودخانه *rúd khánih*, river, river-bed. (The latter word is used in the general sense of river.)
- روز *rúz*, day; *rúzi roshan*, by light of day, in broad daylight; *bi-rúz kardan*, to set in the light of day, to be manifested, committed in light of day.
- روزگار *rúzigár*, daily life, life, occupation.
- روزه *rúzih*, fast, daily bread.
- روشن *roshan*, light, bright.
- رویدادن *rú-i-dádan*, to come to pass. Same as *rú dádan*.
- ریاست *riyásat*, the headship, command, government.
- ریختن *ríkhtan*, to pour, scatter, spill; *bi-rízid*.
- ریخته *ríkhteh*, (what is) spilled; the mess made by spilling anything.
- ریز کردن *ríz-ríz kardan*, to tear in pieces; *zabán rízí*, (pouring out of the tongue), chattering.
- ریش *rísh*, the beard.

## ز

زانو *zánú*, the knee; *zanúm*, my knee.

زبان *zabán*, tongue, language; *zabán-rízí*, chattering.

زحمت *zahmat*, disquietude, annoyance, trouble.

زدن *zadan*, to beat, to throw (oneself), used as an auxiliary, like *kardan*, etc., to fire (a pistol); *bi-zan*.

زرگر *zargar*, goldsmith.

زری *zarí*, cloth or silk wrought with gold, brocade.

زفاف *zafáf*, matrimonial consummation, hence marriage, bridal.

زقوم *zakúm*, thorns.

زمین *zamín*, ground, earth; *zamín zadan*, to throw to the ground.

زن *zan*, woman, wife.

زنده *zindah*, alive.

زنگه *zanikih*, miserable little woman, like *mardikih*.

زود *zúd*, quick, quickly.

زودی *zúdí*, quickness, celerity, quickly.

زور *zúr*, strength, oppression, effort; *zúr zadan*, to hit hard; *az zúr*, from the violence (of my effort.)

زهر *zahr*, poison, venom.

زیاد *ziyád*, much, too much.

زیادتر *ziyádtar*, more.

زیاده *ziyádah*, any more.

زیادتی *ziyádatí*, excess; *az ziyádatí - yi ghussih*, from the excess of (her) anxiety.

زبا *Zibá*, a woman's name, lit. 'adorned.'

زیبگی *zibandagí*, adornment.

زیر or در زیر *zír* or *dar zír*, underneath; *zíri lab*, under (her) breath, or, lit. 'lip.'

زیرا or زیرا که *zírá* or *zírá-kih*, for, because, seeing that.

زین *zín*, saddle; *zín kardan*, to saddle.

## س

سابق *sábik*, former, formerly.

ساختن *sákhtan*, to make, arrange, to attend to (a matter); *píshí khud sákhtan*, to invent oneself, to make up in one's own head; *bi-sázíd*.

ساحه *sákhtah*, a made-up thing or matter.

ساعت *sá-at*, hour.

ساكن *sákin*, inhabitant, inhabiting, dwelling in.

سال *sál*, year.

سالگی *sálagi*, aged, in years; *panjáh sálagí*, being fifty years old.

ساله *sálih*, years old; *dó sálih*, two years old.

سایرن *sá-yirín*, the rest, those remaining.

الله سبحان *subhán Alláh*, Gracious Allah! excl. of astonishment.

سپردن *sipur dan*, to consign, to give over to the care of; *bi sipáram*.

ست *ast*, at the end of a word, for است, 'is'; *ín tilá-st*, this is gold.

سخت *sakht*, vehement, hard, harsh.

سر *sar*, head; *sar farúd ávardan*, to bow the head; *sar-at bi-gardam*, May I turn around thy head (to protect thee)—used in the same sense as "May I be thy sacrifice," *kurbánat shavam*, q.v., *bi sari man bifristí*, and you set her at me; *sar zadah*, suddenly, unawares; *sar zadah búdan*, to be attributed to, to have arisen from; *sari kóli khud ístádan*, to keep to one's word; *az ún sar*, from that direction; *sar pá-ín andákhtan*, to hang down the head; *sar barahnah*, bare-headed, i.e. unveiled; *sar i rakht*, on the coat—dress. *Sar-i-khud*, (my)self.



سر *sirr*, secret.

کردن سراغ *sirágh kardan*, to inquire, to track, get clue of.

سرد *sard*, cold.

سرکار *sarkar*, Your Highness, or Your Excellency—used for 'you' by inferiors; *sarkári shumá*.

سرگذشت *sar-guzasht*, transaction, event, story; lit. 'what has passed over the head.'

سزا *sizá*, punishment, retribution; *bi sizásh rasíd*, he has got his punishment.

سزاوار *sizá-vár*, worthy, fitting, suitable for.

سفرة *sufrah*, the cloth on which the dinner is put (on the ground).

سگ *sag*, dog.

سلامت *salámat*, good fortune, peace; *sar-at salámat*! Good fortune on your head! (salutation).

سلطان *Sultán*, Sultan.

سلف *salaf*, preceding, former times.

سلیطه *salítah*, a brawling woman, a strumpet.

سلیم *Salím*, a man's name, meaning lit. 'affable.'

سمت *samt*, direction, way.

سمنو *samanú*, a kind of sweet dish, porridge, made of sprouted wheat.

سن *sinn*, (advanced) age, period of life.

سنگ *sang*, a stone.

سوار شدن *savvár* or *sowvár shudan*, to become a horseman, *i. e.*, to mount (a horse), or get on board (a boat), embark.

سوختن *súkhtan*, to burn, set fire to; *bi-súz*.

سوغات or سوبات, *sokát*, present, remembrance; *sokát firistádan*, to send as a present.

سوگلی *sogulí*, favourite, beloved.

سه *sih*, three.

سياحت *siyáhat*, a promenade, a walk, ride, or row in a boat for enjoyment.

سياه *siyáh*, black; *siyáh shudan*, to become black, to be overcast, afflicted.

سير *sír*, satisfied, not hungry, surfeited.

سير کردن *seyr kardan*, to make a march, to go for a promenade, said also for going in a boat.

سوم *seyyum*, third.

سینه *sínáh*, breast, bosom.

### ش

ش *ash*, affixed personal and possessive pronoun, third person—his, her, its. After a long vowel it loses its own vowel—*mí-shanásish*, Do you know him?

شطا و شط *shát o shút*, jabber and talk.

شال *shál*, shawl, waistband, hence a long rope-like piece of cloth.

شام *shám*, dinner, evening meal.

شان *shán*, rank, dignity; also affixed personal and possessive pronoun, third pers. pl.—*kitábi shán*, their books.

شايد *sháyad*, may be.

شايسته *sháyistih*, suitable, fit.

شب *shab*, night.

شبهه *shubheh*, doubt, suspicion; correctly, *shub-heh*; vulgarly, *shuh-beh*.

شخص *shakhs*, person, individual (note, do not pronounce it *shax*).

شدت *shiddat*, vehemence, violence; *az shiddati paríshání*, from, by reason of, in, a violent temper; *bi shiddat*, extremely, violently.

شدن *shudan*, to become, to happen, to go. It is used colloquially in the sense of to be possible, to be done, *e.g.* *namishavad*, is it not possible? *shud*, is it done? *chih shud*, what has happened? *dar bi dar shudan*, to become a wanderer, or go wandering; *naz-díktar shudíd*, you came nearer. It is the auxiliary verb for the passive voice: example, *jam kardan*, to collect; *jam shudan*, to be collected; *ham-chú shudak ast*, it has so happened, come to pass, that, etc. *Sho*.

شدید *shadíd*, heavy, dire.

شرط کردن *shart kardan*, to make a stipulation, to promise.

شرع *shaar*, the law (written), equity, ordinance. It should be pronounced *shar'*, but

to distinguish it from *sharh* 'commentary,' the vulgar pronunciation has come to be as above.

شروع کردن *shurú kardan*, to begin, commence.

شصت *shast*, sixty.

شش *shesh* or *shish*, six.

شعله *Sholih*, a woman's name, lit. 'flame.'

شغل *shughl*, the office, business.

شك *shak*, doubt.

شكر *shukr*, thanks (to God only).

شکم *shakam*, stomach, belly.

شما *shumá*, you; *shumá-há*, used colloquially, 'all of you,' by way of emphasis.

شناختن *shinákhtan*, to know; *míshanásíd*.

شناسانیدن *shanásánidan*, to cause to know about—hence, to tell about.

شنیدن *shanídan*, to hear; *bishino míshanavím*.

شور *shor*, counsel, *shor kardan*, to take counsel.

شوط *shút*, see *shát*, chattering (the words are onomato-poetic).

شوق *shok*, desire, longing, curiosity.

شوهر *shohar*, husband.

شهر *shahr*, city, town.

شهرت *shuhrat*, report, to tell; *shuhrat dádan*.

شیر *shír*, a lion.

شیشه *shishah*, glass (bottle).

شیون *shívan*, lamentation.

سین کن *shívan kun*, lamenting, making lamentation.

### ص

صاحب *sáhíb*, the possessor of, the author of, originator of; perpetrator of (an act).

صالح *Sálih*, a man's name, lit. 'pious or honest.'

صبح *subh*, dawn.

صحبت *suhbat*, company, society, conversation;

*suhbat shud*, the conversation was (about); *suhbat kardan*, to converse.

صد *sad*, hundred.

صدا *sídá*, noise, voice; *sídá kardan*, to call for, or to somebody.

صدر *sadr*, before, in the first seat of, in the place of honour.

صرافت *siráfat* or *saráfat*, notion, idea, turn of thought; *saráfat andákhtan*, to get out of a person's mind.

صرف کردن *sarf kardan*, to spend.

صف *saf*, a row, line (of men); *saf kashídan*, to draw up in line.

صمد *Samad*, a man's name, meaning lit. 'Lord,' 'Eternal.'

صورت *súrat*, figure, condition, way, form, matter; *be har súrat*, any way; *dar ín súrat*, in this way, on this account.

## ض

ضبط *zabt*, confiscation.

زورن ضرب *zarb khurdan*, to get a strain.

زعیفه *za-ífeh*, woman.

## ط

طالار *tálár*, presence chamber, which is built on a higher level, and is more lofty than the rest of the palace.

طایفه *tá-ífeh*, tribe, class (of people).

طبیعت *tabí-at*, temperament, nature.

طبیعی *tabí-í*, natural, physical.

طپانچه *tupánchik*, a pistol.

طرف *taraf*, direction, side; *az do taraf*, on both sides;

*ún-taraftar*, on the further side.

زدن طفره *tafrih zadan*, to make a pretence, to evade, put off.

طفل *tifl*, child, boy.

طلا *tílá*, gold.

طمع کاری *tama-kárí*, covetous.

طاف *tanáf*, rope.

طور *tor*, way, manner; *chih tor*, in what way? how? *bi torí* or *bi yik torí*, in some way.

طوطی *tútí*, a parrot.

طول *túl*, length; *túl kashí-dan*, to draw to length, to be too long, to be wearisome; *túlí nadá-rad*, it is not long.

طوبله *tavílah*, stable.

## ظ

ظالم *zálim*, tyrant, oppressor.

ظرف *zarf*, vessel, pot.

## ع

عادت *ádat*, habit, custom; *ádati tabí-í*, by natural habit; *ádat kardan* or *dáshtan*, to be in the habit of (*bi*).

عادي *ádi*, transgressing, transgression; *adí-i tabí-at*, addicted, accustomed, by bad habit or nature.

عارض *ariz*, عارضين *arízín*  
(the Arabic plural of  
same), petitioner.

عاشق *áshik*, lover, in love  
with.

عالم *álam*, the world, earth,  
universe.

عبرت *ibrat*, a warning, ex-  
ample.

عجب *ajab*, wonderful,  
extraordinary, curi-  
ously.

عجيب *ajíb*, wonderful, sur-  
prising.

عدالت *idálat*, justice.

عرض *arz*, a petition, com-  
plaint; *arz kardan*, to  
make a petition, polite  
form for 'to say,'  
used by inferiors or  
equals.

عروسی *arúsí*, bridal, wedding;  
*arúsí kardan*, to make  
the espousals, perform  
the wedding.

عزت *izzat*, honour, respect.

عزيز *Azíz*, a man's name;  
lit. dear, cherished;

*azízi man*, dear man!  
my good friend!

عشق *ishk*, love; *ishk bází*  
*kardan*, to make love,  
to amuse (oneself)  
with making love.

عظیم *azím*, great, mighty.

عظیم الشان *azím ush-shán*,  
of mighty renown.

عقب *aḳab*, behind; *aḳab*  
*kardan*, to make after  
(a person), to run  
after; *aḳab kashídán*,  
to draw back.

عقل *aḳl*, mind, understand-  
ing, intellect; *hích*  
*aḳlam na-rasíd*, it did  
not come to my mind.

عكس *aks*, the reflection,  
the opposite (of a  
thing), the contrary of,  
reverse.

على *ala*, Arabic preposition,  
upon, on.

على الحساب *alal-hisáb*, in  
fact, in truth, at any  
rate.

على الخصوص *alal-khusús*, par-

|                                                                                              |                                                                                                                                                                                                                     |
|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| particularly (as), more especially seeing that.                                              | عید <i>íd</i> (more correctly), <i>eyd</i> (vul.), feast, festival; <i>ídi máhi rúzah</i> , the feast of the month of fasting, <i>i.e.</i> the last day of Ramazán, when they break the fast, and everybody feasts. |
| عمارت <i>imárat</i> , building, palace.                                                      |                                                                                                                                                                                                                     |
| عمال <i>ummál</i> , officials, functionaries.                                                |                                                                                                                                                                                                                     |
| عمداً <i>amdan</i> , purposely.                                                              |                                                                                                                                                                                                                     |
| عمر <i>umr</i> , life.                                                                       | عیش <i>eysh</i> , delight, pleasure; <i>eysh o núsh</i> , delight (and drinking.)                                                                                                                                   |
| عمل <i>aml</i> , deed, action, work, employment; <i>aml kardán</i> , to do, act, to perform. | غ                                                                                                                                                                                                                   |
| عمو <i>ammú</i> , paternal uncle; <i>khán-ammút</i> , thy uncle, the khán.                   | غلیر or غریل, غریال <i>gharbál</i> , <i>gharbíl</i> , or <i>ghalbír</i> , sieve, as used in the stable for cleaning barley: <i>l</i> and <i>r</i> are frequently interchanged in vulgarisms.                        |
| عموم <i>ummúm</i> , community, majority, all.                                                |                                                                                                                                                                                                                     |
| عوض <i>ivaz</i> , change, recompense.                                                        | غرض <i>gharaz</i> , purpose, design, intention.                                                                                                                                                                     |
| عهده <i>uhdeh</i> , promise, trust; <i>uhdeh giriftan</i> , to have given a promise.         | غرق شدن <i>ghárk shudan</i> , to founder (in the sea), to be drowned.                                                                                                                                               |
| عیال <i>ayal</i> , family, the polite way of indicating a man's wife.                        | غریب <i>gharíb</i> , strange.                                                                                                                                                                                       |
| عیب <i>aib</i> or <i>eyb</i> , fault; <i>eyb dáshtan</i> , to matter, be of consequence.     | غریبه <i>gharíbah</i> , rare, precious; <i>chízí gharíbah-í</i> , some particular rarity.                                                                                                                           |

غزنوی *ghaznaví*, a native of Ghuznih.

غصه *ghussih*, anger, anguish, lit. 'suffocation.'

غفلتاً *ghiflatan*, by negligence, by not looking.

غلام *ghulám*, lit. 'boy,' in modern Persian meaning riding servant, guard, mounted messenger, courier.

غلبیر *ghalbír*, sieve, same as *gharbíl*, q.v.

غلط *ghalat*, fault, error; *ghalat kardan*, to commit a fault.

غم *gham*, sorrow; *gham khurdan*, to sorrow, fret.

غنی *ghaní*, rich man.

غیر *gheyr* or *ghair*, other, contrary; *gheyr az in*, other than this, the contrary of this; *gheyr-ri-káfi*, incompetent; *gheyrí nokar*, non-officials, ordinary subjects.

غیرت *gheyrat*, emulation.

غیظ *gheyz*, anger, rage; *bi gheyz ámadeh*, got into a rage, in a state of rage.

## ف

فارغبال *fárigbál*, easy in mind, comfortable.

فاسق *fásiq*, a paramour; *fásiq giriftan*, to get a lover.

فاش کردن *fásh kardan*, to divulge (a secret).

فال *fál*, omen, etc.

فالگیر *fál-gír*, a soothsayer, charm-monger, fortune-teller.

فایده *fá-idah*, use; *chih fá-idah*, what (was) the use?

فحش *fuhsh*, abuse, bad language; *fuhsh dádan*, to abuse (a person).

فراست *firásat*, sagacity.

فراش *farrásh*, carpet spreader, general servant, executioner. See note 2, on p. 87.



فراموش *farámúsh*, forgetfulness; *farámúsh-am shud*, it was my forgetfulness, I forgot.

فراموشیدن *farámúshidan*, or فراموش کردن *farámúsh kardan*, to forget.

فردا *fardá*, to-morrow.

فرزند *farzand*, son, child.

فرستادن *firistádan*, to send.

فرش *farsh*, carpet; *farsh andákhtan*, to spread a carpet.

فرست *fursat*, leisure, opportunity; *fursat kardan*, to get an opportunity.

فرض کن *farz kun*, make it granted, even granted that.

فرضاً *farzan*, supposing so and so, granting so and so is.

فرمان *farmán*, an order, *farmán dádan*, to give an order.

فرمایش *farmá-yish*, (pl. فرمایشات *farmá-yishát*), commands or orders;

*farmá-yish rafteh ast*, the order has been given.

فرمودن *farmúdan*, to command, say, speak; *bi-farmáyíd*, be pleased, (to speak, say, do so and so, understood).

فرود or فرو *farú* or *farúd*, down; *farú kardan*, to strike down, or to plunge in, to hang down; *sar farúd kardan* or *ávardan*, to bow the head (said of a servant).

فریاد *faryád*, scream; *faryád zadan*, to shout out.

فصد کردن *fasd kardan*, to phlebotomize, to bleed.

فضول *fuzúl*, one who talks too much, or inopportunist, who meddles.

فعل *fe-el* or *feyl*, action; *kol o fe-el*, saying and then doing.

فقرا *fukará*, poor men; pl. of فقیر *fakír*, a poor man.

فكر *fikr*, thought, idea, plan; *fikr uftádan* or *dáshtan*, to give thought to, to take care of.

فلکه or فلك *falak* or *falak-kih*, a pole to which the feet of the culprit are tied when the bastinado is given.

فنجان *finján*, cup.

فهمانیدن *fahmánidan*, to inform, explain.

فهمیدن *fahmídan*, to understand, to be of the opinion that, to be acquainted with a matter, or hear about it.

### ق

قاعده *ká-idah*, rule, custom; *az rú-yi ká-idah*, in the regular way.

قال و قيل *kál o kíl*, talking and gossiping.

قایق *ká-ík*, boat.

قایم شدن *ká-im shudan*, to stand upright. It is generally used in a

sense of 'to stand and hide,' hence to hide.

قیاحت *qabáhat*, lit. baseness, then, the knowledge of what is evil. See note 7, on p. 92.

قبر *qabr*, tomb.

قبل از *qabl az*, before.

قبول *qabúl*, consent; *qabúl kardan*, to consent, to agree to, hold as true, to believe.

قبیل *qabíl*, kind (of), sort (of thing); *ín qabíl kárhá*, these sort of things, such things.

قبحه *qahbih*, a strumpet. Lit., one who coughs.

قد *qad*, stature, figure.

قدر *kadr*, quantity, amount; *kadrí*, a little; *ún kadr*, so much, that much; *ín kadr shud kih*, to this extent was it, that, etc.; still, so it was that; *chih kadr ziyádtar*, how much greater, more.

قدیر *Qadír*, a man's name; sometimes incorrectly

written *ghadír*, meaning lit. 'powerful.'

قديم *kadím*, ancient.

قدیمی *kadímí*, of former times, 'ci devant.'

قردادن *kirr dádan*, to coquette about, sway the body about as in the dance.

قربات *kirábat*, relationship.

قرار *kirár*, confession, confirmation, statement, agreement; *pas az ín karár*, after this what you have said, it follows; *karár giriftan*, to take firm possession of, to establish oneself on.

قردان *Kurbán*, a man's name; *kurbáni fálgir*, *Kurbán*, the fortune-teller.

قربان *kurbán*, sacrifice; put elliptically for *kurbánat shavam*, May I be thy sacrifice! said by inferiors to propitiate their superiors;—*kurbánat bigardam*, rather

more polite than the former; *kurbáni sarat* (*bi shavam* understood), May I be the sacrifice for your head!

قربونت *kurbúnut*. vulgarly and elliptically for *kurbánat shavam*, q. v.

قرمز *kirmiz*, red, scarlet, of a horse, such as have their tails dyed red.

قورمساق *kurmsák*, term of abuse, rascal, literally 'cuckold.'

قصاص *kasás*, retaliation or revenge ordained by the Koran for an injury.

قصد *kasd*, intention, attempt at, on purpose; *kasd kardan*, *namúdan*, to make an attempt against (a man's life or honour).

قطع *kat*, stopping, putting an end to (a claim &c.); *kat-i daavá-i*, a satisfying of the claim.

قلب *kalb*, heart, mind;

- ikhhlási kalbí*, heart-devotedness.
- قلعه *kal-ah*, fort; *bírúni kal-ah*, the out-works of a fortification, ramparts.
- قلم *kalam*, (reed) pen; *kalam dādan*, to describe oneself, to give oneself out as so-and-so.
- قلمدان *kalam-dān*, the box which holds pen and ink, etc.
- قمه *kamah*, a long knife, half dagger, half sword.
- قوت or قوة *kuvvat*, strength, power.
- قول *kol*, saying, speech; *kol dādan*, to give one's word, promise.
- قوه *kuvvah*, the same as *kuvvat*: it is generally used now for strength potential, strength of mind or character, pluck.
- قهوه *kahvih*, coffee; *yik*
- kahvih*, a (cup of) coffee.
- كیل و قال *kíl o kál*, chattering and gossip, lit. 'it is said and he says.'
- ك
- كار *kár*, business affair; *kár kardan*, to do, act (generally in a bad way); *kárí kardan*, to do a hurt to, in a bad sense; *bikár namúdan*, to apply (oneself) to affairs; *bikár khurdan*, to attend to an affair, to be of use in or for affairs; *kár o bár*, affairs.
- كار دان *kár-dān*, knowing in affairs, competent.
- كارسازی شدن *kársází shudan*, to be reimbursed, to be repaid; *kársází*, lit. means 'preparation'; *kársází mishavad*, it (the affair) shall be prepared, *i.e.* arranged.

کاش *kásh*, would that !  
(Allah may do some-  
thing).

کاغذ *kághaz*, paper.

کافی *káfi*, with capacity,  
competent.

کبک *kabk*, partridge.

کوتر *kabútar*, pigeon.

کناه *kutáh*, short.

کج *kaj*, crooked ; *abrú-yi*  
*kaj*, a frowning brow ;  
(in anger or pain;) *kaj*  
*nigah kardan*, to look  
askance at, to glance  
at; *kaj khulk*, crooked  
natured, bad tem-  
pered, angry.

کجا *kujá*, where ? *az kujá*,  
from whence ? how ?

کذابی *kazzábí*, lying, telling  
lies.

کرامت کردن *karámat kardan*,  
to give in mercy, to  
vouchsafe.

کردن *kardan*, to do, make,  
to put—in constant  
use in composing  
verbs. *Bekuníd*.

کریم *Karím*, a man's name,  
lit. 'the bountiful.'

کس *kas*, person.

کسی *kasí*, anybody.

کشتن *kushtan*, to kill.

کشتی *kushtí*, wrestling ;  
*kushtí andákhtan*, to  
make others wrestle ;  
*kushtí giriftan*, to  
wrestle oneself.

کشتی *keshtí*, boat.

کشتیبان *keshtíbán*, boat-  
keeper.

کشیدن *kashídan*, to suffer,  
endure ; to draw, pull,  
hence rub, to take off,  
away ; *bikash*, take it !  
catch hold !

کف *kaf*, palm (of the hand).

کفاف *kafáf*, daily bread,  
what suffices for a  
man's well being,  
enough, sufficient.

کفایت *kifáyat*, a sufficiency ;  
*kifáyat kard*, it is  
enough.

کلاه *kuláh*, hat of black  
lambskin.

کلفت *kuluft*, thick.

- کلی *kullí*, completeness ;  
*ihitimáli kullí*, every  
probability ; *bikullí*,  
completely, entirely.
- کم *kam*, little, wanting ;  
*kam ámadan*, to be too  
little, insufficient.
- کمتر *kamtar*, less.
- کمال *kamál*, perfectly, per-  
fection ; *bá kamál i*  
*taghaiyur*, in the per-  
fection of a rage, in a  
perfect rage.
- کمان *kamán*, bow—either  
for shooting, or in the  
sense of any bent  
piece of wood, hence  
the wooden part round  
a sieve.
- کمر *kamar*, waist, loins.
- کمین *kamín*, an ambush ; *bi*  
*kamíni má*, for our  
ambush, *i.e.* to spy  
on us.
- کاء *kinár*, side, shore, aside ;  
*kinári daryá*, sea-  
shore ; *kinár jastan*,  
to jump aside ; *kinár*  
*kashídan*, to draw
- aside, to get away, to  
go off and hide.
- کندن *kandan*, to dig.
- کنیز *kaníz*, slave-woman,  
maid-servant.
- کوچک *kúchik*, little, small,  
young ; *zani kúchik*,  
young wife.
- کودن *kodan*, blockhead, stu-  
pid ; *khari kodan*, stu-  
pid donkey !
- کور *kúr*, blind ; *kúr kardan*,  
to blind.
- کول *kúl*, shoulder ; *kúl girif-*  
*tan*, to take by or on  
the shoulder.
- کولی *kolí*, (a tribe of nomads),  
gypsy, hence ruffian,  
rascal, strumpet.
- گری *kolí-girí*, gipsy  
ways, rascality, rowdi-  
ness.
- که *kih*, who, what, that, for,  
in order that, so that  
such ; that, seeing that,  
lest that, whereby ;  
very often pleonasti-  
cally, *tú keh*, 'thou' :  
for emphasis and when

introducing the actual words reported, it may be translated 'as follows;' *goft kih*, he said as follows, etc.; *namíshavad kih*, is it not possible to do as follows (and the verb in the subjunctive).

کهر *kahar*, chestnut or bay coloured (horse).

کی *key*, when?

کیفیت *keyfiyat*, mode, circumstances, particulars.

کیله *keylih*, contents, measure.

گ

گذااردن *guzárdan*, to put, place; to put oneself in a place, hence to come; *biguzár* (same as imp. of *guzáshtan*).

گذاشتن *guzáshtan*, to present, give; to allow, permit; to quit, leave; to put, place, set; *na guzásht*, it was not possible; *biguzár biyá-*

*yad*, let him come (by all means).

گذشتن *guzashtan*, to pass; *miguzaram*.

گذشته *guzashtah*, past, gone by.

گردانیدن *gardánidan*, to cause to turn.

گردن *gardan*, the neck; *gardan kulufti*, stout-necked man (as a term of reproach); *gardan zadan*, to strike off the head.

گردیدن or گشتن *gardídan* or *gashtan*, to turn, walk round, look out for, to become, to search; *migardam* (of both verbs).

گرمار *giriftár*, captivated, captive.

گرفتن *giriftan*, to catch, to get a thing, to begin to do something, to take, to choose out; *bigír*.

گریختن *guríkhthan*, to flee away; *bi-gurízid*.

گرید کردن *geryeh kardan*, to weep, to lament.

گشاد *gushád*, broad.

گشتن *gashtan*, to become, turn, be; same as *gar-dídan*, q.v.

گفتگو or گو گفت, *guft-gú* or *guft o gú*, conversation; *guft o shaníd kardan* or *namúdan*, to converse about, to talk over.

گفتن *goftan* or *guftan*, to say; *bigú*, *mígúyím*, *mí gúyand*, people say, (it) is said.

گلبیز *gelbíz*, a sieve; *gelbíz kardan*; to clean (corn), or sift.

گلو *gukú* or *galú*, the throat.

گلم *gelím*, a kind of carpet-rug (woven, not cut pile).

گم شدن *gum shudan*, to become lost, go away; *biro-gum sho*, go! be off with you (lit. become lost).

گمان *gamán*, thinking, suspecting, suspicion; *bad gamán shudan*, to suspect of evil.

گنجیدن *gunjídán*, to be contained, to be held exactly.

گندم *gandum*, wheat.

گود *god*, deep; *godí*, depth.

گوش *gúsh*, ear; *gúsh dádán*, to listen, to attend to.

گوشت *gúsh*t, flesh, meat.

گوشه *gúshih*, corner, rim.

گول خوردن *gúl khurdan*, to be deceived.

گویا *gúyá*, may be, one might say.

گه *goh*, dirt, filth (lit. excrement).

گیرافندان *gír uftádan*, to become ensnared, to get into a 'pass,' condition.

گیر آوردن *gír ávardan*, to obtain, get, have, lit. to bring into one's grasp.

گیر و دار *gír o dár*, lit. siezing and taking, confusion, uproar.



## ل

لا *lá*, the Arabic negative particle 'not' put before words in phrases borrowed from that language.

لابد *lábud*, necessarily, of necessity.

لازم *lazím*, of necessity.

لازمه *lázímeh*, necessary.

لا محاله *lá-mahálih*, there is now no remedy, of necessity, at least.

لائق *lá-ik*, worthy, suitable.

لب *lab*, lip; *zíri lab*, under (her) breath.

لرزیدن *larzídán*, to tremble.

لکاه *lakátih*, immoral woman.

لحظه *lamhih*, a moment a glance.

لند لند کردن *lund lund kardan*, to mutter, grumbling.

لنكران *Lankurán*, a town on the western shore of the Caspian.

لنگ *lang*, (generally pronounced *leng*), the leg,

from hip to toe; *pish lang kashídán*, to draw over the thigh (in wrestling), to trip up.

لنگان *lengán lengán*, limping, going lame.

لنگیدن *lengídán*, to limp, to go lame.

لوتكه *lútikih*, a kind of boat, skiff.

لوطی *lútí*, jester, buffoon, rowdy, rascal.

لوند *lawand* or *levand*, prostitute, strumpet.

## م

م *am*, the affixed pronoun of the first person, My. After a long vowel it loses its own vowel: *zánúm*, my knee.

م *ma*, prefix, with imperatives for negative, *na* or *nah*.

ما *ma*, affixed pron. first pers. plural, we, us; — in Arabic, what? that which.

ما دام كه *má-dám kih*, whilst, during, as long as;

- má dām al hayāt*, during (the rest of your) life.
- ما شاء الله *má shá'llah*, 'what Alláh pleases!' an exclamation of admiration, real or ironical.
- مات *mát*, amazed, amazement; *mát-ash mí-barad*, he is struck dumb.
- مادر *mádir*, mother; *mádir zan*, mother-in-law.
- مأذون *maazún*, authorized, allowed.
- مار *már*, snake.
- مال *mál*, cattle, horses, etc., property; *mál-i-kíst*, whose (property) is this?
- مأمور *maamúr*, employed; *maamúr farmúdan*, to appoint, to give orders, to be employed or despatched.
- ماندن *mándan*, to remain: often pronounced *mún-dan*.
- مانده *mándah*, remaining over; *do máh bi-eyd mándah ast*, two months remained to, or in two months it will be, the feast.
- ماه *máh*, moon, month.
- مايه *máyih*, matter, cause, reason for, store, provision of.
- مارك *mubárik*, blessed; *mubárik kardan*, to render blessed, propitious, (said of Allah).
- مبتلا *mubtalá*, afflicted.
- مبلغ *mablagh*, sum (of money).
- متحیر *mutahayyir*, astonished, astounded; *mutahayyir mándan*, to be astounded.
- مترجم *mutarjim*, translator.
- متزلزل *mutazalzil*, agitated, trembling.
- متعجب *muta-ajjib*, wondering, (the pres. part.)
- متفرق شدن *mutafarrik shu-*

|                                                                                                           |                                                                                                          |
|-----------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| <i>dan</i> , to disperse, separate.                                                                       | محققاً <i>muhakkakan</i> , righteously, justly.                                                          |
| متفكر <i>mutafakkir</i> , lost in thought.                                                                | محمود <i>Mahmūd</i> , a man's name; <i>Sultán Mahmūdi Ghaznavi</i> , the celebrated conqueror.           |
| مثل <i>misli</i> , like; <i>misli man ādami</i> , a man such as I am.                                     | مخالف <i>mukhālif</i> , opposing, contrary.                                                              |
| مثلاً <i>masalam</i> , for instance, for example.                                                         | مختار <i>mukhtār</i> , one having free will, option; <i>mukhtārīd</i> , you can do as seems good to you. |
| مجادله کردن <i>mujādilih kardan</i> , to dispute, to have an altercation.                                 | مخصوصاً <i>makhśūsan</i> , especially, on purpose.                                                       |
| مجال <i>majāl</i> , power, ability, occasion; <i>majāl - i - guftogū</i> , a time for talking.            | مخل <i>mukhill</i> , spoiling, disturbing, one who subverts, spoils.                                     |
| مجالس <i>majālis</i> , pl. of <i>majlis</i> , 'acts.                                                      | مداخله <i>mudākhilih</i> , the meddling, interference.                                                   |
| مجلس <i>majlis</i> , assembly, court, hence 'act' (of a play).                                            | مدعی <i>mudda-i</i> , suitor.                                                                            |
| مچه <i>macháh</i> : see <i>bacháh</i> .                                                                   | مدعی علیه <i>mudda-ā aleyh</i> , defendant.                                                              |
| محال <i>muhāl</i> , impossible!                                                                           | مذکور <i>mazkūr</i> , aforesaid, recorded, mentioned.                                                    |
| محبت <i>mahabbat</i> , affection, love.                                                                   | مراد <i>murād</i> , desire, will.                                                                        |
| محض <i>mahz</i> , for the sake of, only for; <i>mahzi khātiri shumá</i> , purely for your (heart's) sake! | مربوط <i>marbūt</i> , proper, correct (speaking).                                                        |
|                                                                                                           | مرحمت <i>marhamat</i> , kindness, favour.                                                                |

مرحوم *marhûm*, who has been received (by Allah) with mercy, *i.e.* the late so-and-so (who is dead); *gheyri marhûm*, the defunct of accursed memory.

مرخص *murakhkhas*, dismissed, permitted to leave; *murakhkhasí*, you may go! you are dismissed. The phrase used in sending away an inferior.

مرد *mard*, man.

مردكه *mardikih*, little man, mannikin.

مردرو *mard-ro*, pathway, passage.

مردم *mardum*, the people, also pl. *mardumán*.

مردن *murdan*, to die; *mí-míram*.

مردی *mardí*, manliness.

مرض *maraz*, disease, sickness.

مرغ *murgh*, fowl, hen, bird.

مرگ *marg*, death.

مروت *muruvvat*, humanity, beneficence, justice.

مرور *murúr*, lapse; *bi murúri duhúr*, with (or after) the lapse of ages; the vulgar pronunciation and orthography is *bi murúr o duhúr*.

مرض *maríz*, sick (man).

مسعود *Masúd*, a man's name, meaning lit. 'fortunate' Names such as *masúd*, *mubúrik* (blessed), etc., are always given to the black eunuchs at the time of their forced conversion to Islám.

مسند *masnad*, the carpet (on which people sit); *masnadi hukúmat*, the carpet of government, *i.e.* the throne.

مشغله *marshghalikh*, business, occupation.

مشغول *mashghúl*, occupied; *mashghúl shudan*, to be occupied with.

مشكل *mushkil*, difficult; *mushkilí*, difficulty.

مصرف *masraf*, useful, use.

مصلحت *maslahat*, good counsel, one's interest.

کردن مصایقه *muzá-ikih kurdan*, to oppose, to refuse.

مضطرب *muztarib* (act. part.), disturbed, startled, in state of consternation.

مطلب *matlab*, matter in hand, affair, contents or meaning of a letter, etc.; aim, object; *chandán matlabi na búđ*, it is (was) no great matter, affair.

مطول *mutavval*, long, lengthy.

معرفت *maarifat*, knowledge, information.

معشوق *maashúk*, lover.

معشوقه *maashúkih*, sweet-heart, lady-love.

معلوم *maalúm*, known; *maalúm shudan*, to be known, to be evident, sure; *maalúm shud*, it is an acknowledged fact.

مفت *muft*, gratuitous, hence *harfi muft*

*zadan*, to talk nonsense.

مقتضا *muk̄tazá*, requirement, demand.

مقرب *muk̄arrib*, courtier, favourite.

مقصر شدن *mukassir shudan*, to do less than he ought, to fail in his duty; *mukassir kardán*, to make out that some one has been deficient, to reproach with neglect.

مقصود *maksúd*, object, intention.

مكافات *mukáfát*, retribution, recompense, compensation.

مكر *makr*, a trick, machination.

مكرر *mukarrar*, repeatedly.

مگر *magar* or *megar*, but if? if not? but? but, unless; (is it) then? so then! At the present day *magar* has almost taken the place of *ayá* (for ask-

- ing a question), now seldom used. It has the sense of interrogation both positive and negative, and is used at the beginning and end of short exclamative phrases in a way that is very idiomatic.
- ملايم *muláyim*, quiet, still; mildly, in a low tone of voice; *bi-gheyz muláyim*, in a rage, but calmly speaking.
- ملت *millat*, properly faith, creed; but now equivalent to nation, people.
- ملك *mulk*, kingdom, and, in a more restricted sense, province, state; *mulk o millat*, state and nation.
- مكن *mumkin*, possible.
- مملكت *mamlakat*, kingdom, hence place, position of rule, government.
- من *man*, I; *min* (in Arabic), from.
- من بعد *min baad*, henceforth.
- مناسب *mundsib*, proper, fit (time or place).
- منتظر هستن *muntazir hastan*, to be waiting for.
- منزله *manzilih*, rank, dignity, position.
- مظور *manzúr*, advantage, agreeable, aim, object in view.
- منفعت *manfa-at*, advantage.
- مو *mú*, hair; *mú bimú*, bit by bit.
- موافق *muwáfik*, conformable to; *muwáfiki ka-idih*, in accordance with law, rule.
- موج *moj*, a wave.
- مهتر *mihtar* or *mehtar*, groom.
- مهلت *muhlat*, delay, respite.
- مهلك *muhlik*, fatal, deadly.
- ميان *miyán*, middle, in the middle of, in, inside.
- ميرزا *mírzá*, a title put before the name of all educated persons—'master' of former times, a secretary.

*Note.*—Mírzá before the name corresponds to our Esquire or Mr., but put after the name it is equivalent to *Prince*: Abbás Mírzá, H.R.H. Prince Abbás.

میل *meyl*, affection, love; *meyl dáshtan*, to want, to desire; *meyl bifarmáyídl* may you be pleased to wish for so and so?

ن

نا or نه or ن *na* or *ná*, not, no; at the beginning of words, corresponding to our negative syllable *un*: *na lheyir*, no!

حق نا *ná-hakk*, unrightly, unjustly.

ناخوش *ná-khush* (not well), ill, sick.

نا درست *ná-durust*, unrighteous, wicked.

نا روا *ná-ravá*, unlawfully,

against what is allowed.

محرم نا *ná-makrum*, unlawful man, one not within the degree of relationship (as brother, etc.), who are permitted to enter the haram, unwarrantable.

گفتن نا مروط *ná-marbút goftan*, talking nonsense.

ماسب نا *na mundásib*, unusual, extraordinary, improper.

ناظر *názir*, overseer, or head servant.

ناگاه *nágáh*, suddenly.

نامزد *námzad*, betrothed.

ناموس *námūs*, reputation.

نان *nán*, always pronounced *nūn*, bread.

خور نان *nūn-khur*, an eater of bread, *i.e.* dependent, servant.

نایب *náyib*, deputy lieutenant; *náyibi-dari-kháníh*, (the last two words being pronounced as one), lit.

'lieutenant of the vestibule,' but denoting the office of deputy chamberlain.

نجا *nujabá*, notables, nobles.

نحو *nahv*, way, manner; *har nahvíhik*, in whatsoever manner; *chih nahv*, in what way?

ند *and*, at the end of a word for اند, third pers. pl. pres. indic. of هستن, 'are.'

نزدیک or نزد *nazd* or *nazdik*, near.

نزدیکان *nazdikán*, relatives.

نسا *Nisá*, a woman's name, literally 'woman.'

نسبت *nisbat bi*, with regard to, in the matter of; *nisbat dádan*, to attribute, to ascribe to.

نشان دادن *nishán dádan*, to show.

نیشن *nishastan*, to sit, be seated; *nishastih*, sitting; *bi-nishínid*, *nishastobar-khást kardán*, to conduct oneself, to comport oneself.

نصف *nisf*, half; *nisfi shab*, midnight.

نصیحت *nasihat*, advice, warning; *nasihat kardán*, to give advice to.

نظر *nazar*, sight; *bi nazar ámadan*, to appear to a person that.

نظور کردن *nuzúr kardan*, to look after, to take care of.

نفر *nafar*, person, individual; often pleonastic, *panjáh nafar ádam*, fifty men.

نفس *nafas*, breath; *nafas-at bi girád*, hold your tongue! let your breath be caught; *nafas zandán*, panting (from *zadan*, to beat).

نقد *nakd*, ready money, cash; *pūli-nakd*.

نقش *naksh*, a picture; *naksh bastan*, to engrave or draw a picture, used metaphorically of a person lying prone on the ground, spread out like a picture.



کردن نقل *nakl kardan*, to copy, to repeat a story, to tell a story.

نگاه داشتن *nigáh dáshtan*, to withhold, keep, preserve, look after, take care; *nigáh kardan*, to look, to look at.

نگرانی *nigarání*, expectation, waiting for.

نگه داشتن *nigah* (= *nigáh*) *dáshtan*, q.v., to withhold, to stay.

نمک *namak*, salt, the symbol of hospitality; and hence, in an extended sense, that virtue.

نمک بخرامی *namak biharámí*, treachery; *namak biharám* is one who acts dishonourably with regard to the salt (of his benefactor).

نمودن *namúdan*, to show, display; *binamáyím*, a common auxiliary verb, like *kardan*, etc.

نم *namam*, my (dear) mother.

ننه جان or ننه *nanah* or *nanah ján*, 'mamma,' the

endearing name for mother: it is also used by mothers towards their children, as a pet name. From the habits of childhood, it is a frequent exclamation in the mouth of girls, when they are startled, etc., 'O, my mother!' as the men say, 'O, Allah!'

نوبه *nobeh*, turn, time; *bá nobeh*, in turn.

نوروز *no rúz*, New-year's day, (the vernal equinox at the end of March).

نوش *núsh*, lit. honey, sweet drink, joy, pleasure.

نوشتن *navishtan*, to write; *binivísíd*.

نوکَر *nokar*, servant, official of the state.

نه *nah*, no, not.

نهادن *nihádan*, to place, put, apply; *písh nihádan*, to set before, to allot.

نهار *nahár*, breakfast, morning meal.

نیت *niyyat*, resolve.

نیز *níz*, also.

نیستم *nístam*, I am not.

نیکامی *ník-námí*, good reputation.

نیم *ním*, half.

نیمسوز *ním-súz*, half burnt.

نیم نه *ním-taneh*, jacket, lit., 'half body (coat).'

## و

و *va* or *o*, and (conj.); sometimes to be translated 'or,' e.g. *tang o gushád*, narrow or broad. With regard to pronunciation, where merely uniting words of kindred, or opposite meanings in the same phrase, it is often pronounced *o*, as in the above example; but when merely connecting independent words and clauses it is invariably *va*, thus they would say *Vazír va Samad Beg*. Following the Persian idiom, this conjunction is often omitted, short phrases

or verbs being entirely unconnected; *va*, use in swearing 'by'.

و الا *va-illá*, otherwise, still, even, and in the other case, and if not.

والله *valláhi*, by Allah; corresponding to the Persian *Bi-Khudá*.

ولیکن *valíkin*, but on the contrary.

وا ایستادن *vá-ístúdan*, to hold hard! stop! to stay still.

وا کردن *vá kardan*, to let loose.

وا رسیدن *wá* (or *vá*) *rasídan* or *وا رسی کردن* *várasí kardan*, to obtain information, to inquire into, investigate.

وا گذاردن *vá guzárđan* (or *guzáshtan*), to commit to, leave to.

واجب *vájib*, necessary, incumbent.

وا رونه گشتن *várúniĥ gashtan*, to be or become upset, overturned.

واسه *vásih*, vulgarly for برای  
'for' (corr. of واسطه).

واقع شدن *vákih shudan*, to  
occur, take place.

واهمه *váhimah*, regard for,  
respect.

وای *wái*, *wá-i*, or *ay-wá-i*,  
Alas! Oh, woe!

وجه *vaj-h*, mode, manner.

ورد *vird*, constant repetition  
of a saying or thing.

وزارت *vizárat*, the *vazírate*,  
ministership.

وزیدن *vazídan*, to blow.

وزیر *vazír* First Minister.

وسط *vasat*, middle, midst.

وصف *vasf*, renown, quality,  
attribute.

وظیفه *vazífeh*, stipend,  
salary.

خور وظيفه *vazífeh khár*,  
one receiving (eating)  
a pension (or salary),  
pensioner.

وقت *vakt*, often pronounced  
*vakht*, time; *vaktíkih*,  
the time that, when;  
*vaktí*, sometime or  
other.

ول گفتن *vel goftan*, to  
speak loosely, to talk  
rubbish.

ولايت *viláyat*, province,  
country.

ویر زدن *veyr-zadan*, to  
chatter.

ول *vel* (short), untied, un-  
bound; *vel kun*, let  
go! *vel-am kun*, leave  
me alone!

ۛ

ها *ha*, exclamation at the  
end of a verb in the  
imperative or inter-  
rogative; *bi-dán-há*,  
know! Also the sign  
of the plural.

هار *hár*, weak, silly; *hár*  
*kardan*, to turn (a  
person's) head.

های های *há-i há-i*, oh! oh!

هدایت *Hidáyat*, a man's  
name, literally 'guid-  
ance.'

هر *har*, every.

هرچند *har chand*, although.

هرچه *har-chih*, whatsoever.

هر حال *har hál* or *bi har hál*, in any case, at any rate.

هر دو *har-do*, both.

هر طرف *hartaraf*, every side.

هر کدام *har kudám*, each one.

هر کس *har kas*, whatever person, any person.

هر نحویكه *har nahví-kih*, whatsoever thing, in whatsoever way.

هر وقت *har vaht*, each time, every time.

هرزگی *harzigí*, absurdity, nonsense.

هرگز *hargez*, never, at no time; not in the least.

هزار *hizár* or *hezár*, a thousand.

هفته *haftah*, a week.

هم *ham*, too, also, even, yet, again; *kadrí ham nazdíktar*, yet a little nearer. The use of *ham* is very idiomatic, it gives emphasis in certain cases, as *ham bidih bi-Nisá*, then

given it to Nisá. It is often pleonastic: it begins a fresh sentence — *ín-ham*, and this is, etc.

همان *hamán*, often pronounced *hamún*, that same; *hamún-tor*, in that same way, just as; *hamún há*, those too; *hamún*, *hamún*, when—then (that same time); *hamán sá-at kih*, at the very hour when.

همچو *ham-chú*, like, similar, so, in such a way, in this way, often, 'that;' *hamchú khánhá*, such Kháns as these.

همدیگر *ham-dígar*, each other.

همراه *hamráh*, along with, with, accompanying.

همزده *ham-zadah*, topsy-turvy; *bi-ham-zadah*, in spite of.

همگی *hamagí*, everybody, all.

همه *hamah*, all, every.

همیشه *hamíshah*, always.

176

# THE VAZÍR OF LANKURÁN.

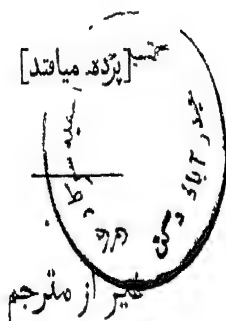


PERSIAN TEXT.

پریخانم و شعله خانم — خدا بر عمر و دولتت بیفزاید  
آقا — صد سالِ دیگی خانی و حکمرانی بکنی

[تیمور آقا باهاق حضرات از اطاق بیرون میایند - وزیر با تحیر  
تمام در خانه میماند]

غلامها [بصداهای بلند در میان حیاط] — تیمور خان سلامت باشد



کسی مأذون نیست

چاپ کند

بنا باصلاحِ امورِ ملک و ملت از من حقِ توقع  
 نخواهی داشت - برای آنکه مداخلهء امثالِ شما  
 بامورِ مملکت خلافِ انصاف و مروتست - چون  
 هرکه بخواهد امورِ مملکت را موافقِ قاعده باصلاح  
 بیاورد و رعیت و ملت را ترقی بدهد لابد باید  
 مردمانِ بی اطلاعِ غیرِ کافی و با غرض را از رباست  
 خلع کند - و امورِ ملک و ملت را بمردانِ کار دان  
 کافی و بیغرض با اطلاع وا گذارد - اشخاصی را - که  
 طمع کاری و رشوه خواری عادتِ طبیعی شده است  
 و حکم را محضِ جلبِ منفعتِ خود بخلافِ حق  
 و استحقاق میدهد - دخیلِ کارِ بندگانِ خدا نکند -  
 تا امورِ دولت و ملت بطورِ درستی رو بترقی گذارد  
 عمومِ رعایا و نوکر و غیرِ نوکر آسوده و فارغبال بوده  
 باشند - باری علی الحساب زیاده بر این مجال  
 گفتگو نیست - بایست دست بکار شد تدارکِ  
 عروسی را انجام داد - کارِ شما اینست - مشغولِ  
 تدارکِ لازمهء نشا خانم بشوید - انشاء الله هفتهء  
 آیند دستور العملِ زفاف داده شود و بزودی انجام  
 بگیرد - نغم پریشانم - باجی شعله خانم خدا  
 حافظ - مشغولِ کار و بارِ خود باشید



و برضایتِ خودش او را ببرم - اما شما بخاطر بعضی  
 آرزوهای دور و دراز میخواستی او را بآن غیرِ مرحوم  
 بدهی - و ما هم از اینجهت نمیتوانستیم اصلِ  
 مطلب را بشما اظهار بکنیم - این بود که شما در  
 حق من بد گمان شده بخيالِ کشتن من افتاده  
 بودی \* ولیکن اتفاقِ آسمانی \* کند تدبیرهای  
 شخصِ باطل \* خداوند بمقتضای عدالت - که  
 مکافاتِ عملِ هر غنی و درویش را محققاً پیش او  
 میفهد - راستکارانرا رستگار فرموده - و عکسِ مرادِ  
 شما روی داد - حالا من بنا ببد رفتاربهائیکه در  
 ایامِ اقتدار نسبت برعیت و نوکر از شما بروز کرده  
 است - نباید دو باره شغلِ وزارت را بشما رجوع کنم  
 و در عمل سابقِ خود باقی بگذارم - زیرا میدانم  
 کارهائیکه عادی طبیعتِ کسی شده باشد محال  
 است که از ذهن او بیرون برود تا از رویِ قاعده بکار  
 مردم رسیدگی نماید - ولیکن نمک پروردهء این  
 خانواده بودهء - من بکلی از تقصیراتِ گذشتهء  
 شما چشم میپوشم - پس از این ما دام الحیات از من  
 وظیفه خوار بوده در کمالِ امنیت و آسودگی سرِ  
 خانه و عیالِ خود خواهی بود - اما در شغلِ وزارت

گنی سر قول خود ایستاده است که آدم بتواند  
باورش کند - حرف همانست که گفتم

[در این حال دوباره عین و قال از حیاط بلند شده - سلیم  
بیگ ایشیک آقاسی باشی و رضا برادر رضاعی تیمور آقا داخل  
اطاق میشوند]

سلیم بیگ - همد بیگ برو عقب - تیمور آقا سرت  
سلامت - خان عموت بسیاحت دریا سوار شده  
بود - ناگاه باد مخالف وزیده قایق وارونه گشته بدریا  
غرق شده است - الحال مردم دور عمارت دیوانخانه  
جمع آمده منتظرند تشریف ببرید همسند حکومت  
و جای پدرت قرار بگیریید

تیمور آقا - رضا چنین است

رضا - بلی قربان - چنین است بفرماید برویم  
[در اینحال وزیر و همد بیگ پیش آمده خاک میافتند] آقا  
تربانت شویم - مارا تصدق بکنید

تیمور آقا - همد بیگ تو پا شو - برو کنار وا ایست  
[همد بیگ برخاسته کنار میرود]

تیمور آقا [رو بوزیر کرده] - وزیر - جهة آمدن من بخانهء  
شما آن بود که من خواهر زن تو نسا خانم را دوست  
داشته و میدارم - میخواستم بحکم خدا و شرع رسول

بگنجد کیله آنظر برابر سر شماست - نسا خانم  
بادیه اینجا بیآر

[نسا خانم میرود بادیه کوچکی را که آغا مسعود حاضر  
کرده بوده میآورد - پریخانم زود دست میبرد کلاه وزیرا  
بآرامی از سرش برمیدارد]

وزیر - اگر چه تکلیف نامناسب است اما نمیتوانم  
مضایقه کنم - هر نحویکه گفته اند بایست عمل کرد -  
کاش خدا آرزوی شعله خانم را برساند

پریخانم - بلی قربان سرت - نسا خانم بادیه را بگذار سرش  
[نسا خانم بادیه را میگذارد بادیه تا دم ابروهای وزیر میآید -  
دیگر پائین تر نمیرود - نسا خانم زور میزند که پائین تر رود]  
وزیر [هر دو دستش را بلند کرده] - آف ای امان چه میکنید -  
دماغم خورد شد - یواش

[بادیه را از سرش برمیدارد]

پریخانم [زود] - دختر بادیه بزرگتر بیآر  
[نسا خانم دویده - زودی يك بادیه بزرگ میآورد]  
وزیر - ای ننه جان - بخاطر خدا - نمیشود اینکار بوقت  
دیگر بماند - خالا میخواستم با شما حرف بزنم -  
مطلب واجبی داشتم  
پریخانم - نه نه ننه جان نمیشود - وقتش میگذرد -

وزیر — خوب شد خودتان تشریف آوردید — بفرمائید  
بنشینید

پریخانم — دردت بجانم — وقت نشستن نیست — باز  
میروی نمیتوانم به بینمت — گوشت بمن باشد —  
حرفی داشتم بگویمت — الحمد لله آنقدر مشغله داری  
که نمیتوان شمارا دید

وزیر — بلی علی الخصوص اینروزها که هیچ مجال نداشتم —  
بگو به بینم مطلبتان چیست

پریخانم — دردت بجانم — چندان مطلبی نبود — رفته  
بودم از قربان فالگیر دعا بگیرم انشاء الله از دخترم  
شعله خانم خدا پسری بشما کرامت کند — فالگیر  
دعارا نوشته — گفته است باید سه برابر سر وزیر  
کندم سمنو بگذاری — بفقیرو فقرا بخش کنی — الحال  
باید سه برابر سر شمارا بگیرم که وقت سمنو نمیگذرد  
وزیر — تکلیف عجیبی میکنی — ننه — ما دام که سر من  
در بدن منست چه طور میتوانی سر مرا بکشی  
برابرشرا بگیری

پریخانم — دردت بجانم — میتوانم — خیلی آسانست —  
فالگیر خودش یادم داده است — ظرف گودی  
بایست سر شما گذاشت — بهر ظرفی که سرتان

وزیر [بشت سرش] — دخترم — من مگر در حق خواهر تو  
بد گمان میشوم — این حرفها را از بابت نصیحت باو  
گفتم

شعله خانم — نمیشد که این نصیحت را بزننت زیبا خانم  
بکنی

وزیر — البته — فردا باو ازین هم سخت ترشرا خواهم گفت  
شعله خانم — فردا پس چرا — امروز مگر نمیتوانی بروی

وزیر — حالا دیگر چندان لازم نیست زبانه فرضاً تیمور آقا  
رفیق او هم بوده باشد بسزش رسید — یا پیدا شده  
بکشتن خواهد رفت — یا گریخته — ازین ولایت در  
بدر خواهد افتاد — دیگر من بعد در اینباب هیچ  
گفتگو لازم نیست — باید بتدارک عروسی و نسا خانم  
مشغول شد

شعله خانم — پس برو اطاق مادرم این حرفها را با او گفت و  
شنید بکن — اینها کار من که نیست

وزیر — برو مادرت را هم صدا کن بیآید اینجا — در اینجا  
گفت و شنید نمائیم

[در اینحال در باز شده پریخانم و نسا خانم داخل میشوند - وزیر  
رو میکند به پریخانم]

ناموسِ خودتانرا بباد ندهید - نگویند خواهرزین خان  
 بنامحرما آمد و رفت دارد  
 شعله خانم [بتأنی و آرام قلب] - بفرمائید به بینم من با کدام  
 نامحرما آمد و رفت دارم

وزیر - مثلاً تیمور آقا که در اطاقِ تو دیدمش  
 شعله خانم - بلی با زنت زیبا خانم - پشتِ این پرده  
 وزیر - راستست - من که در حقِ شما بد گمان نشدم -  
 ممکن است این تقصیر از زیبا خانم سر زده باشد -  
 من این حرفها را بخاطرِ آن بشما میگویم - طوری  
 نشست و بر خاست بکنی - نسبت بشما حرف  
 بد پیشِ خان گفته نشود که دلش از نسا خانم سرد  
 بشود - چونکه الحال برایِ نسا خانم بی اختیار  
 است - بمن فرموده است تا هفته دیگر تدارکش  
 به بینم عروسی کند - این هم انگشتریست پیشکش  
 فرستاده - نسا خانم بیا بگیر - بکن انگشت  
 [انگشتر را کفِ دستِ نسا خانم میگذارد]

نسا خانم - دختریکه در حقِ خواهرش بد گمان بشوند  
 لایقِ خان نمیباشد - این انگشتر را ببرید - لایقِ خان  
 دختر پیدا کرده انگشتش بکنید

[انگشتر را پیشِ وزیر زمین میگذارد بیرون میرود]

تیمور آقا [هرگز بحالت خود تغییر نداده - بآرامی] — من هرگز دیگر  
پشتِ این پرده نخواهم رفت — بگذار بیآید مرا  
هم اینجا به بیند

شعله خانم و نسا خانم [روی پایش افتاده زانوهای او را بغل کرده  
باصطرابِ تمام] — بخاطرِ خدا — خود ترا بموجِ خون  
نزن — ترا بقبرِ پدرت پشتِ پرده قایم شو

تیمور آقا — هرگز

آغا مسعود [دو باره سرش را از در تو کرده] — ای امان وزیر  
رسید

شعله خانم و نسا خانم — ای دورِ سرت بگردم — بما رحم  
کن — وزیر این دفعه هم اگر شمارا اینجا به بیند بی  
شک مارا بکشتن میدهد

تیمور آقا — ها محض خاطر شما

[میرود پشتِ پرده - يك ثانيه گذشته وزیر داخلِ اطاق میشود]

وزیر — خوب شد که شما هر دو اینجا هستید بر من  
واجب شده بود با شما صحبتی بکنم دلتان با من  
باشد — شعله میدانی خواهرِ ترا که بخان بدهیم  
درجهء من رتبهء تو چه قدر زیادتر خواهد شد — در  
اینصورت آیا نباید که شما فکرِ نیکنامیء خود بیفتید —

اینجا بگذارم - شهرت با من بنای نمک بحرامی  
 گذارده - منم که نمیتوانم نامزد خودمرا دیگر خانه  
 او بگذارم من بعد هم مثل سابق اینجا آمد و  
 شد کنم

شعله خانم - خیلی خوب من هم باین امر راضی  
 هستم - اما روز روشن اینجا آمدنت خوب نبود -  
 خودت نمیدانی که زیبا خانم از صد جا آدم بکمین  
 ما گذاشته است که بیک بهانه ترا بکشتن بدهد  
 و مارا بد نام نماید - بهترش این است که الحال  
 بطوری از اینجا کنار بکشی نصف شب با اسب  
 و آدم دم دروازه آماده بشوید - من همانساعت  
 نساخانمرا بیرون آورده دست شما بسپارم بردار ببر

تیمور آقا - نسا خانم تو هم که راضی هستی

نسا خانم - البته که راضی هستم - دیگر غیر از این چاره  
 نمانده است [در اینحال آغا مسعود از دم درب داد میزند]  
 ای امان وزیر میآید

شعله خانم و نسا خانم [رنگِ رویشان بریده] - ای وای ننه -  
 امان ای تیمور آقا - پشتِ این پرده قایم شو -  
 به بینم این ظالمرا میتوانیم رد بکنیم



کند - تیمور آقا طپانچه کشیده فراسهارا متفرق کرد از میان در رفت - خان پنجاه نفر آدم مأمور فرموده است هر جا باشد پیدا کنند - بگیرند - دست بسته پیشِ خان بیاورند بدهد بکشند - حال همهء شهر و خانهارا آدم افتاده میگردند که پیداش کنند

[نسا خانم از زیادتی غصه آهی میگذد - هم در آن حال در باز شده تیمور آقا داخل میشود]

شعله خانم - ای وای ننه جان - این چه حالتی است - اینجا چرا آمدی - چه طور آمدی - مکر دل شیر داری یا از جانت نمیترسی

تیمور آقا [تبسم کرده] - چه شده از جانم بترسم  
شعله خانم - چه نه شده است - خان آدم گذاشته هر جا به بینند پیدات کنند بگیرند ببرند بکشند - تو همچو خاطر جمع چرا اینجا میائی - آغا مسعود بارک الله برو بیرون بپا کسی اینجا نیاید

[آغا مسعود بیرون میرود]

تیمور آقا - بخیالت میرسد من از ترس کشته شدن امروز دیدن نسا خانم نیایم - این سر را در راه او گذاشته ام اما حالا بیخیال هم نیآمده ام - میخواهم امشب نسا خانم را بردارم ببرم جایی دیگر - من بعد نمیتوانم او را

## مجلس چهارم

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[در اطاق شعله خانم واقع میشود - شعله خانم و نسا خانم با حالت اضطراب و نگرانی نشسته اند با همدیگر حرف میزنند]

نسا خانم - نفهمیدیم چه شد - کارشان بکجا رسید - مسعود نیامد - خبری نیامورد - دلم خیلی مضطرب است شعله خانم - دل تو چرا مضطرب میشود بقول خودت خان که نمیتواند کاری در حق تیمور آقا بکند نسا خانم - راست است که نمیتواند کاری کند - اما میترسم میان من و تیمور آقا جدائی بیفتد که از مرگ بدتر است

[در انحال آغا مسعود از در داخل میشود]

شعله خانم - آغا مسعود بگو به بینم چه طور شد آغا مسعود - چه میخواستی بشود - وزیر بخان عرض کرد - خان فرستاد - تیمور آقا را آوردند - میخواست خفه

خان — عزیز آقا [ عزیز آقا پیش میاید ] لوتکه حاضر است

عزیز آقا — بلی حاضر است

خان [ برخاسته ] — وزیر تو برو آرام بگیر — غم مخور — قصاص

تو بزمین نخواهد ماند — بگیر — این انگشتر را هم بده

بنسا خانم — امروز مخصوصاً فرستاده ام پیش زرگر — این

انگشتر را از برای او گرفته آورده اند — مشغول تدارک

عروسی باشید — بعد از یک هفته بایست دست بکار شد

وزیر — بلی — بفرمایش سرکار عمل خواهیم کرد

[ تعظیم کرده بیرون میروند — بعد از آن خان با عزیز آقا سوار

لوتکه شده بسیر دریا میروند ]

[ پرده میافتد ]

امانست - ای خان - مفرمائید - تصدق کنید -

یکدانهء مادر است

[ های های گریه میکنند ]

خان — نمیشود - نمیشود - استغفر الله [ با تغییر تمام رو بفراشها

کرده ] پدر سگها نگفتم بیدارید

[ فراشها شال بدست حرکت دیگر کرده نزدیکتر میرسند -

تیمور آقا جلد دست بعقب برده طپاچهء از کمرش

کشیده بطرف فراشها دراز میکند - فراشها از ترس آن

متفرق میشوند - تیمور آقا از میان گیر و دار کار

جسته در میرود]

خان [ پشت سرش ] — ای بگیرید های - نگذارید برو

[ همگی حرکت میکند اما هیچ کس عقب نمیکند]

خان [ کم خلق رو باعیان کرده ] — هیچ که از شماها لایق

مرحمتهای من نیستید - این جوولاغی را چرا گذاشتید

در برو [ کسی جواب نمیدهد ]

خان — صمد بیک [ صمد بیک پیش میاید ] زود - پنجاه نفر

غلام همراه خون بر دار - تیمور را در هر جای دنیا

باشد سراغ کرده پیدا نموده میگیرید دست بسته

میآورید اینجا - قا اورا نکشم ولایت آرام نمیگیرد -

دلِ خودم هم بجا نمیآید

صمد بیک — چشم [ از در بیرون میرود ]

خان [ باعیان ] — بروید - مرخصید [ همه متفرق میشوند ]

چیز از خلفا و سلطان محمود غزنوی کمتر نخواهد بود -

على الخصوص درین باب

[در این اثنا صمد بیگ با تیمور آقا داخل شده تعظم میکند]

خان [به تیمور آقا] — من بشما نفرموده‌ام هرگز با قمه حضور  
من نیائید

تیمور آقا — من که قمه نبسته‌ام

خان — همچو بنظرم آمد — خوب — در حرمخانه وزیر

چه کار داشتی [تیمور آقا سرش را پائین میکند] مقصود تو

اینست — من در سر مثل تو پسر برادر نادرست

جوولاغی میان ولایتها بد نام بشوم — من دیگر مثل تو

پسر برادر را هم نخواستم — بچه‌ها طناف [چند نفر فراش

شال ترمه دست گرفته حاضر میشوند] بپندازید شال را گردن

این لوطی جوولاغی — نکشیدش پائین

[فراشها آماده میشوند بانداختن شال — دیده‌های حضار مجلس بر

اشک میشود]

ایشیک آقاسی و تمامی اهل خلوت — خان قربانت شویم —

جوانست — ایندفعه تقصیرش را ببخشید

خان — بارواج پدرم که هرگز نخواهم ببخشید [رو بفراشها کرده]

بپندازید شال را

[فراشها قدری هم نزدیکتر می‌آیند همگی از بزرگ و کوچک نمیتوانند

خودداری بکنند — بی اختیار شروع میکنند بگریه کردن و

بخاک میافتند بالاحاج و التماس می‌گویند]

به بینید چه قدر از شما بی‌واهمه است - روز روشن  
 بخانهء مثل من آدمی می‌آید - قصد عیالشرا مینماید  
 خان [بغیظ آمده] - وزیر چه میگوئی تیمور این جرئت را  
 کرده است یعنی چه

وزیر - نمک تو کورم کند اگر خلاف عرض کرده باشم -  
 خودم بچشم خود دیدم - گرفتمش بر دارم بیاورم  
 خدمت شما - تکانم داده از دستم دررفته است  
 خان - صمد بیگ زود برو - تیمور را صدا کن اینجا - اما در  
 اینباب چیزی نگو

[ صمد بیگ تعظیم کرده میرود ]

خان - وزیر آرام بگیر - حالا دیوانی بکنم که عبرت همهء  
 عالم بشود

وزیر - قربانت شوم - پادشاهان سلف در اجرای عدالت  
 اولاد و اقربای خود را ترحم نکرده اند - خلفای عظیم  
 الشان بجهت کج نگاه کردن بعیال مردم فرزندان خود را  
 بازخواستهای شدید فرموده اند - سلطان محمود غزنوی  
 برای این جرم یکی از مقربان خود را بدست خود  
 گردن زد - اینست بمرو و دهور وصف عدالتشان در  
 عالم مذکور و باقیست

ن [بوزیر] - وزیر - الآن خواهی دید خان شما در هیچ

واجب است - بکار مردم میخورند - بفرمائید اینمرد  
 يك خلعتي هم باو بدهد - راضيش كند - خصوصاً اين  
 حكيم را بنده ميشناسم - خيلي حكيم خان قيس است  
 خان - حالا كه آشناي شماست - همچو بشود بحرف شما  
 عمل كنند [رو بعرض كرده] ايمرد - برو - يك دانه  
 چوخابحكيم تعرف كن از تو راضى بشود - صمد بيگ  
 فراش بده برود - چوخارا از اينمرد بگيرد بحكيم بدهد  
 [صمد بيگ پائين ميآيد - در اين اثنا وزير نفس زنان از در  
 داخل طالار ميشود قلمدانشرا از جيب بيرون آورده پيش  
 خان زمين ميگذارد]

وزير - قربانت شوم - ديگر وزارت من بس است -  
 كفايت كرد - عوض خدمتهايم بمن رسيد - من بعد  
 وزارت را بهركس سزاوار ميدانيد بدهيد - من بايست  
 سر خود مرا بردارم - از اين ولايت در بدر شوم  
 خان [متعجب] - جناب وزير چه شده است مگر - اين چه  
 حالتي است - براي چه

وزير - قربانت شوم - در همه روي زمين امروز عدالت و  
 انصاف و مروت سرکار ورد زبانهاست - از ترس شما كسي  
 از بندگان دربار بمال و عيال فقيري دست درازي  
 نتوانسته است بكند - پسر برادر شما تيمور آقا

حکیمه - سه تمانش دادم - بالا سر برارم آوردمش  
 بامید اینکه چاقش کند - برسیدن سر مریض خوش  
 گرفت - بیرون آمدن خون همان - مردن برارم همان -  
 حالا میگویم - بیموت لا محاله پولم را پسم بده - پولم را  
 پس نمیدهد هیچ - میگوید اگر فصدش نمیکردم بدتر  
 از این میشد - هنوز ادعائی هم با من دارد - بدادم  
 برس - دور سرت گردم

خان [مدعی علیه] - جناب حکیم - چه طور اگر فصدش  
 نمیکردی بدتر از این میشد - بدتر از این چه میشود  
 مدعی علیه - قربانت شوم - خان - برادر این بمرض مهلک  
 استسقا مبتلا بود - اگر خون نمیگرفتم - شش ماه  
 بعد از این بیشک و شبهه میمرد - بیگ خون گرفتن  
 او را از زحمت خرج بجای ششماه دیگر خلاص کرده ام  
 خان - جناب حکیم پس از این قرار بقول شما باید این  
 مرد مبلغ دیگر هم باز بشما تعارف بدهد

حکیم - بلی - قربانت بگردم - اگر انصاف بکند - البته  
 خان - [رو بخاضرین کرده] واللہ نمیدانم دیوان اینهارا چه نحو  
 بکنم که قطع دعوا بشود - هرگز دعوائی باین مشکلی را  
 دچار نشده بودم

یکی از حاضرین - قربان سرت - احترام طایفه حکما



خان — [مدعی] ای مردکه — تو هم برو بزن يك چشم اسب  
اینرا کور کن — السن بالسن و العین بالعین و الجروح  
قصاص اینکه کار مشکلی نیست — صمد بیگ فراشرا  
روانده کن — برود آجما باشد — تا آن شخص قصاص  
خود را بگیرد

[ صمد بیگ تعظیم کرده پائین آمده فراش بانها داده بر میگردد ]

خان — سلیم بیگ بگو — عارض دیگر هم اگر هست پیش  
بیآیند — زود باشید که امروز میخواهم بسیاحت بروم  
سلیم بیگ — قدیر بیگ عارض دیگر اگر داری پیش بیآور  
[قدیر بیگ دو نفر دیگر پیش میآورد]

خان — اخ حکومت دیگر از تو با زحمت ترجیزی در  
دنیا هست — مردم همه در فکر و خیال آسایش خود  
است — من باید فکر هزار هزار نفر را داشته باشم — درد  
دلش را واری کنم — از اول حکومت تا امروز هر گز  
عارضی را از درخانه خود رد نداده ام

سلیم بیگ — دعای اینهمه مردم اجر زحمت شماست —  
در حقیقت این مردم برای شما بمنزله میآیند —  
آبادی این ولایت لنگران از برکت عدالت شماست  
[عارضین پیش آمده تعظیم مینمایند]

مدعی — خان قربونت — برارم ناخوش بو — گفتند این پیا

ایشیك اقا سی باشی [از میان طالار] قدیر بیگ عارضین را

بانوبه بیآر جلو

[قدیر بیگ دو نفر - مدعی و مدعی علیه را پیش میآورد تعظیم

میکند]

عارض مدعی - خان قربانت شوم عرض دارم

خان - بگو - به بینم - مردکه چه عرض داری

مدعی - خان قربانت شوم - امروز اسبم را برده بودم رودخانه

اب بدهم - اسب از دستم در رفت گریخت - این

مرد از جلو میآمد - صداش کردم - ای مرد بخاطر

خدا این اسب را برگردان - خم شد سنگی از زمین بر

داشت بطرف اسب انداخت - سنگ بچشم راست

اسب خورده کور کرد - الحال اسب بی مصرف شده

است دیگر بکار من نمیخورد - تاوان اسبم را میخواهم -

نمیدهد - با من مجادله میکند

خان [مدعی علیه] - چنین است - مردکه

مدعی علیه - قربانت شوم چنین است - اما من عمداً

سنگ نینداخته ام

خان - بگو - اگر قصد نباشد چه طور میشود سنگ را

برداشت انداخت - تو هم اسب داری یا نه

مدعی علیه - دارم - قربانت شوم

## مجلسِ سلیم

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واقع میشود در کنارِ دریا در دیوانِ خانهٔ خانِ لنکران - خان صدرِ  
 طالار روی تحت نشسته است - سلیم بیگ ایشیکِ اقا سی باشی  
 چوبی دست گرفته در حضورِ خان ایستاده است - و از دو  
 طرف اعیان و نجای لنکران صف کشیده‌اند - صمد بیگ  
 فراشباش - عزیز آقای پیشخدمت باشی با دوسه نفر پیشخدمت  
 دم درب نشسته‌اند - و در زیرِ طالار عارضین نزدِ قدیر بیگ  
 نایب ایشیکِ اقا سی منتظرِ احضار اند - فراشها سمت پائینِ  
 طالار پشت در جمع شده‌اند]

خان - امروز هوا خیلی خوب شده است - بعد از دیوان  
 می‌خواهم قدری روی دریا سیر کنم دلم باز بشود - عزیز  
 آقا یکشتیبانان فرمان بده کنارِ دریا لوتکه حاضر کنند

عزیز آقا - چشم [بیرون میرود]

خان - سلیم بیگ بگو عارضین را بحضور بیاورند

نسا خانم — ندرس — خان نمیتواند تیمور آقارا بکشد — اما  
 میبایست اینطور نشود — حال که شده است مطلب  
 مطول خواهد شد — ننه جانم میخواست — برویم  
 اطاقِ او — اغا مسعود را بفرستیم در خانه از برای ما  
 خبر بیاورد

شده چه جاگي قهوه خوردن است - من الآن ميروم  
 خدمتِ خان معلوم خواهد شد  
 [ آغا مسعود عقب كشيده ميخواهد ريخته قهوه را از سرِ رختِ  
 خود پاك كند ]

وزير [ از شدتِ پريشاني ] - زود برو فرمايش كن - اسبِ  
 قرمز مرا بدهند و جبهه كهر را هم زين كنند - بکشند  
 بيرون - زودها  
 آغا مسعود - بلي بلي آقا - چشم - بطوريكه فرموديد الآن  
 حاضر ميكنم

[ بعد از آن وزير بيرون ميرود ]

شعله خانم - الله اكبر - كار غريبي دچار شديم - جانم  
 خلاص شد - خدايا شكر [ ميانه حرف نسا خانم ميرسد  
 - رو ميكند بنسا خانم ] نسا - كار غريبي [ اتفاق افتاد  
 خبر نداري - وزير تيمور اقارا با زيبا خانم پشت  
 پرده ديد

نسا خانم - راستي - چه چي ميگوئي زيبا خانم پشتِ پرده  
 چه ميكرد

شعله خانم - نميدانم لكاته كي آمده آنجا رفته است - كه  
 جان مرا خريد - اما خان بي شك و شبهه تيمور اقارا  
 ميكشد - نميدانم براي خلاصى او چه چاره بايد كرد

شعله خانم — اي لکاته بدهن من چرا بنزد — اگر او مرد باشد  
 بايد ترا ريز ريز کند که با پسر بيگانه يکجا گرفته است  
 وزير — [زيبا خانم] البته ترا ريز ريز بايد کرد — حالا مهلتي  
 بمن بده تا خود را پيش خان برسانم — اول کار رفيقت را  
 بسازم — بعد در حق خودت هم فکري خواهم کرد — تو  
 همهء عمرت را بدروغ گوئی و کذابي صرف کردهء — من  
 ترا ميشناسم

زيبا خانم [خشمک] — انصافاً — من دروغگويم اما ما شاء الله  
 شما همه راستگو هستيد — همچو که از حرف خودت که  
 نقل کردی معلوم شد

وزير — گم شو از پيش چشم — لکاته

[زيبا خانم از اطاق بيرون ميرود]

وزير — شعله راستش را بگو — به بينم از اين عمل خبر داری  
 يا نه

شعله خانم — بمرگ خودت که من در اين خصوص بهيچ  
 وجه تقصير کار نيستم [در اين حال خواجه مسعود قهوه را  
 آورده بفجآن ريخته از پشت سر وزير] آقا قهوه ميل  
 بفرمائيد

وزير [برگشته فجآن را باديست زده قهوه بر سر خواجه مسعود ريخته] —  
 گم شوهي نيمسوز خر — در همچو جائي حوصله ام تنگت

بیخیال برگشتیم آمدیم خانه - ما که بیخبر رسیده‌ایم  
 نتوانسته‌اند پیش روی ما در بروند - هر دو رفته‌اند  
 پشت پرده هم عیش و نوش کرده باشند و هم قایم  
 شده باشند تا وقتی که من بیرونی جایی بروم فرصت  
 گیر بیارند در روند - راستش اینست عقلت را  
 بسرت جمع کن - بمکر این بیخیا گول مخور - در باره  
 من ناحق بد گمان مباش

زیبا خانم - [فریاد کان بشعله خانم] ای بد ذات - اینها چه  
 حرفهاست پیش خود میسازی - اسم خودت را سر  
 من میگذاری - وای - وای - من خود را میکشم بخدا  
 شعله خانم - بد ذات خودتی - لکاته هم هستی - میخواهی  
 خود ترا بکش - میخواهی بگذار - این حیلۀ بازیهای تو  
 بهمهء اهل لنگران معلوم شده است - بداد و فریاد  
 کردن دیگر نمیتوانی خود ترا درست کار قلم بدهی -  
 شوهرت چشم دارد - می بیند کار کار تست یا کار  
 من است

زیبا خانم - ای امان - داد - خدایا - من خود مرا میکشم -  
 ایمرد چرا بدهن این بیخیا نمیزنی که همچو بهتانی  
 برای من درست میکند - تو هم ایستاده تماشا  
 میکنی

زببا خانم — مگر توانستم بیرون نیامدم — میگفت حرف  
 زدی خنجر را تا دسته توی دلت فرود میکنم  
 وزیر — [تأملی کرده — رو بشعله خانم میکند] شعله راستش را بگو  
 — این آدم پیش تو آمده بود

شعله خانم — این زن شما مثل طوطی ول گفتن ویزدن  
 دروغ گفتن را عادت دارد — من آنمرد که را هرگز ندیده  
 ام و نمیشناسمش

وزیر — چرا نمیشناسی — تیمور آقا را ندیده — خیلی خوب  
 میشناسیش

شعله خانم — تیمور آقا اینجا چه میکرد — مگر تیمور آقا را  
 شما زمینش زده — پیش مادرش نفرستاده

وزیر — ده — هی فضول — حرف مرا جواب بده — پس از این  
 قرار تیمور آقا پیش تو آمده بود

شعله خانم — خیر — ببخشید — تیمور آقا اگر پیش من میآمد  
 مرا با او یکجا میدیدی — زببا خانم میدانست من  
 امروز حمام رفته ام — خیال کرده است اطاق من  
 خالی افتاده — خواسته است معشوقش را بیاورد اینجا  
 مشغول خوشگذرانی بشود — چونکه امروز نوبه اطاق  
 او بود که شما تشریف ببرید نتوانسته است اطاق  
 خودش ببرد — اتفاقاً حمام آب نداشت — ماهم



زیبا خانم — ای بیچاره — از زنت شعله خانم بپرس که آدم  
بیگانه توی اطاقش چه می‌کرد

وزیر — ای کولی — اول تو خودت جواب مرا بده که با  
نامحرم پشتِ یکِ پرده چه می‌کردی

زیبا خانم — بسیار خوب — اول من می‌گویم بعد او بگوید به  
بینیم چه خواهد گفت — زنت — شعله خانم کنیزِ  
مرا فحش داده بود — من آمده بودم بپرسم چرا پا  
باندازه گلیمت دراز نمی‌کنی — کنیزِ من نان خورِ تو که  
نیست چرا فحشش می‌دهی — آمدم دیدم نیست —  
می‌خواستم برگردم — دیدم شعله خانم با مردی صحبت  
کُنان از آنسرو بطرفِ اطاق می‌آید — دست پاچه  
شدم — نتوانستم بیرون بروم — رفتم پشتِ پرده قایم  
شدم — به بینم اینها چه خواهند کرد بعد خبرت کنم —  
علی‌الخصوص که سر برهنه هم بودم نمیتوانستم رو واز  
پیشِ روی نامحرم وایستم — اتفاقاً شما رسیدید —  
وقتیکه نزدیکتر شدی آنهم چاره ندید — خواست از  
شما رو پنهان کند — آمد پشتِ پرده قایم شد تا تو  
بروی

وزیر — اگر راست می‌گویی چرا آنوقت بیرون نیامدی مرا  
خبر کنی

تیمور آقا [بازویش را تکان داده] — ویل کن  
وزیر [سخت تر چسبیده] — محال است — نمیگذارم بروی تا  
جوابم را ندهی

[تیمور آقا تنگ آمده با یکدست پشت گردنش چسبیده با  
دست دیگر پاچه‌ش را گرفته — از زمین بلند کرده —  
میاندازدش در وسط اطاق مثل پلاس پهن شده — زود  
از در بیرون جسته میرود]

وزیر — [بعد از لحظه‌ای حال آمده — رو بزیا خانم کرده] ای لوند —  
دیگر این چه بلایي بود سر من آوردی  
زیا خانم — مگر من بسرت آوردم — بمن چه دخل دارد —  
ای بیچاره از کجا خبر داری

وزیر — [خشمناک] نفست بگیرد لکاته — زبان ریزی مکن —  
دیگر — شناختمت — اینهمه هرزگیها کار خودت بوده  
است — انشاء الله خدمت شما میرسم

زیا خانم — ای بیچاره آخر بگو به بینم برای چه خدمت  
من میرسی — خلاف شرع کردم — فاسق گرفتم —  
خانه کسی رفتم — دزدی کردم — حیزی کردم — چه  
کردم

وزیر — سلیطه — دیگر میخواستی چه بکنی — بالاتر از اینکه با  
همچو گردن کلفتی پشت پرده دیدمت

شعله خانم [خندان شده] — ای مرد عزیز — این چه  
 کاریست کرده بلکه بچه مردم میافتاد میمرد روزگار  
 مادرش سیاه میشد

وزیر — بلی خودم خیلی پشیمان شدم — اما چه فایده  
 همچو اتفاق افتاد

شعله خانم — خوب — پس بیچاره همانجا روی زمین ماند —  
 تو پا شدی آمدی هنرت را بمن نشان بدهی  
 وزیر — خیر — فراشها کول گرفتند بردند پیش مادرش

[از بچه‌ها تیمور آقا نمیتواند از خنده خود داری کند — بق  
 میخندد — وزیر زود پا شده می‌رود پرده را بلند کرده — زیبا  
 خانم و تیمور آقا را پشت پرده دیده — ماتش می‌برد —  
 شعله خانم هم از دیدن زیبا خانم متحیر میماند]

وزیر — سبحان الله این دیگر چه اوضاعی است  
 [روشا به تیمور آقا کرده فریاد میزند] آقا شما اینجا چه میکنید  
 [تیمور آقا سرش را پائین می اندازد — باز]

وزیر — آخر — بگو به بینم شما کجا — اینجا کجا — اینجا  
 چه میکردی — کارت چه بود

[تیمور آقا جواب نمیدهد از پشت پرده بیرون آمده سرش را پائین  
 انداخته میخواهد برود]

وزیر [بازوش را گرفته] — نمیگذارم بروی تا، نگوئی اینجا چ  
 میکردی — نه بگو

وزیر - خیر طولی ندارد - این بود که امروز با چند نفر  
از بزرگان حضور خان نشسته بودیم از قوت تیمور آقا  
صحبت شد - همه گفتند - در همه لنگران بزور  
تیمور آقا کسی بهم نمیرسد - خان هم تصدیق نمود -  
من انکار کردم - گفتم - تیمور آقا هیچ زور ندارد -  
هر چند در عید ماهِ روزه چند نفر زمین زد - اما  
همه بچه بچه بودند - تیمور آقا حضور ایستاده بود -  
خان حرف مرا قبول نکرده گفت - شما بچه دلیل  
ثابت میکنی - جواب دادم که لایقِ شان من نیست  
والا در این پنجاه سالگی با تیمور آقا کشتی می‌گرفتم  
زمینش می‌زدم میدیدید - خان هم که همیشه این  
قبیل کارها را شوق دارد - فرمود حکماً باید با تیمور  
آقا کشتی بگیرم - منم چاره ندیده پا شدم - دست  
هم گرفتیم غیرت بمن زور آورده دقیقه نگذشته  
تیمور آقا را پیش لفگ کشیدم - دیگر نمیدانم چه  
طور زمینش زده‌ام که طفل بیچاره بی حس افتاده  
روی زمین نقش بست - این قدر شد که بعد از  
نیم ساعت حال آمد - از زور استخوان کمرم ضرب  
خورده بشدت درد میکشد از آنجه است نمیتوانم  
درست راه بروم

اینجا بودنِ مرا کسی باو گفته باشد - بخدا - هرکس  
 اینجا آمدنِ مرا باو گفته باشد با این خنجر شکمش را  
 سقرهء سگ میکنم [دست بخنجرش میرد]

شعله خانم - ای بابام - حالا وقتِ حرف زدن نیست  
 بیا برو پشت این پرده - به بینم میتوانم بیکطوری  
 برگردانمش [دست پاچه میرود پشت پرده]

وزیر [لنگان لنگان داخلِ اطاق شده] - شعله خانم در چه کاری -  
 احوالت خوش است

شعله خانم - الحمد لله از دولتِ سرِ شما احوالِ من کسه  
 همیشه خوبست - احوالِ شما چه طور است -  
 خیلی عجب است امروز اینجا تشریف آورده اید -  
 باز چه طور شده است که همچو میلنگی ابروت را چرا  
 کج کردهء - خدا بد ندهد

وزیر - اخ امروز کاری سر من آمده که مگو و مپرس -  
 هرگز خیالم نمیرسید - اوقاتم مثلِ سگ تلخ است -  
 آغا مسعود برو یک قهوه بنز بیاار [خواجه مسعود سرفرو  
 آورده میرود]

شعله خانم - بفرماید - به بینم چه کاری سرتان آمده  
 آقا - خیر - شاید گفتنش طول بکشد - اسبابِ  
 زحمتِ شما باشد

است - از ترس شاط و شوط و کولی گریء او هرگز  
جرئت نخواهد کرد اینجا بیاید

تیمور آقا - اینحرف حسابی است اما تنها با احتمال  
اینحرف خاطر جمع نمیتوان شد - باز باید احتیاطا  
از دست نداد - بلکه یکبار سر زده داخل شد  
شعله خانم - آسوده باشید بنسا خانم گفته ام توی دالان  
بنشینند اگر وزیر پیدا شد بیاید زود مارا خبر کند -  
مگر میترسی؟

تیمور آقا - نه من چرا میترسم - از که بترسم - من از آن  
آدمها نیستم از کسی بترسم - اما بچندین جهة  
نمیخواهم وزیر مرا اینجا به بیند برو بخان خبر بدهد -  
اول بعضی فکرها دارم باید آنها را تمام بکنم

شعله خانم - البته باید وزیر اینکارها را نفهمد اگر نه بخان  
میگوید - آنوقت دیگر - خبر بیار باقلی بار کن  
[در اینحال نسا خانم سرش را تکان داد] ای امان وزیر آمد

شعله خانم [مضطرب شده دم در رفته نگاه میکند] - ای امان  
وزیر یگراست بسمت در اطاق ما می آید - اما  
تیمور آقا دیگر نه پای رفتن داری و نه جای ماندن  
تیمور آقا - پس تکلیف چیست - چه باید کرد بلکه

تیمور آقا — خوب برویم آنجا [هر دو میروند - بعد]  
 زیبا خانم [داخل اطاق شده] — ای لکاته آخر کارت را بجائی  
 رسانده که کنیز مرا فحش بدهی بسر من بفرستی -  
 وزیر ترا همچو هار کرده است [می بید اطاق کسی نیست -  
 ایطرف آنطرف نگاه کرده] اخ این قعبه باز به بینی  
 کجا رفته است - خانه وزیر خراب بشود که آخر مرا  
 باینروزها انداخت [میخواهد برگردد صدای مرد شنیده نکان  
 خورده می نشیند] ای وای - صدای مرد بیگانه میآید -  
 ای وای - حالا از در داخل خواهد شد - چکنم -  
 نمیتوانم بیرون بروم - ای وای چه خالت ب سرم برنزم  
 [اینطرف آنطرف میگردد میرود پشت پرده پنهان میشود - بعد  
 تیمور آقا و شعله خانم داخل میشوند]

تیمور آقا — مادرت چه زود برگشت از حمام - نگذشت  
 اطاق او حرف بنزیم - اینجا مناسب نبود - حرف  
 خیلی داشتم - میشود که وزیر بیآید اینجا  
 شعله خانم — خاطرت جمع باشد - وزیر نمیتواند امروز  
 اینجا بیاید

تیمور آقا — چرا نمیتواند  
 شعله خانم — برای آنکه امروز نوبه اطاق زیبا خانم

مردم و همهء بزرگان بخاطر خوبیهای بدرم اخلاص  
قلبی بمن دارند - من مرغی نیستم گوشتم را بخورند -  
خوب - اینرا بگو - که من بوزیر چه کرده ام از من  
برنجند

نسا خانم — شما که میرزا سلیم پسر وزیر قدیمی را پیش  
خود آورده - میرزایش کردهء - وزیر همچو میفهمد  
اگر اختیاری دست شما بیفتد بحرف میرزا سلیم  
هم پیش افتاده جای پدرش را خواهد گرفت - و حالا  
خیالش اینست بخان بگوید از این ولایت بیرونش  
کنند

تیمور آقا — بحرف او نیست میرزای مرا بیرون کند -  
نعمت پدرم کورش کند در حق من اینطور بد خیال  
شده است - انشاء الله همهء تدابیر او را بهمزده  
بمطلب خود میرسم - اما شما هم راست میگوئید  
وزیر نباید هنوز میل ما را بفهمد - شعله خانم کجاست  
پارهء حرفها داشتم بگویمش

نسا خانم — اطاقِ مادرم است

تیمور آقا — نمیشود بروی صداس کنی آینجا

نسا خانم — مادرم خانه نیست هر دو برویم آنجا



فردا میخوام آدم بفرستم پیشش خبر کنم از این  
نیت بی فایده بیفتد و الا خیرش را نمی بیند

نسا خانم — ای امان آقا جان — از این خیال بیفت —  
که هرگز این عمل را نمیتوان بوزیر گفت — برای  
اینکه خیلی وقت است میگوید خان همیشه برای  
کشتن تیمور آقا بیء بهانه میگردد — و من خبر دارم  
که مکرر در اینخصوص با وزیر شور کرده است — اگر  
وزیر محبت میانهء ما را بفهمد برای خیر و مصلحت  
خودش همانساعت میروند بخان خبر میکند که تو  
بنامزد او چشم دوختهء — خصوصاً که خود وزیر هم  
خیلی از شما رنجیده است

تیمور آقا — ضبط ولایت و خانیه پدرم کفافش نمیکند  
بقصد کشتن هم میافتد — خیال خام کرده است  
نسا خانم — البته شمارا محل کار خود میداند — احتیاط  
میکند وقتی مملکت پدرت را ادعا بکنی — من  
خیلی شنیده ام — بروی مردم در مانده بشما  
احترام میگذارد — اگر فرصت کند یکروز ترا زنده  
خواهد گذاشت

تیمور آقا — هرگز همچو خانها نمیتوانند مرا بکشند — اکثر

## مجلس دوم

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[واقع میشود در اطاقِ شعله خانم]

تیمور آقا [با نسا خانم رو برو ایستاده اند] — گو به بینم چه باید کرد — وزیر چه خیالی است افتاده است — مگر من مرده ام که او بتواند مرا بدبکری بدهد — منظورش از قرباتِ خان چه چیز است

نسا خانم — مگر خودت منظورِ او را نمیدانی — منظورش اختیار - عزت - حرمت

تیمور آقا — مگر اختیار و عزتی که حالا خان باو داده است کفایتش نمیکند

نسا خانم — کفایت هم بکند — بی اعتبار است — میخواهد بسببِ قرباتِ عزت و اختیارش پایدار شود تیمور آقا — غریب احمق است — گویا کاریکه خان با نزدیکانش میکند پیش چشمِ خود نمی بیند — باری بهر صورت بایست چاره کار را جست — بیجهت نگذاشتید تا حال من باو اطلاع بدهم —

ناظر [پاشده] — بلی — خاطرت جمع باشد

وزیر — ده بروید

مہتر [آہستہ] — خدا یا شگر

[پیش از ہمہ غریاش را برداشته میبرد — سایرین نیز پشت

سراو میروند]

[پردہ می افتد]

بکوی - حالیش بکنی و بفهمانی - مهتر جز طوبله  
 نباید جائی پا بگذارد - غریب نباید هرگز اطاق من  
 بیفتد - امروز کریم مهتر غلبیر را دست گرفته اطاق  
 من آمده غلبیرش را اینجا گذاشته رفته است - غفلتاً  
 گوشه کمانش را پا گذاردم - گوشه دیگرش بلند شده  
 چنان برانوم خورده که حالا هم از درد آن نمیتوانم  
 پایمرا حرکت بدهم - من در یک ولایت بزرگ  
 وزارت کرده امورش را راه میبرم - تو خر  
 کردن یکخانه و نوکرهء خانه را نمیتوانی  
 راه ببری

ناظر - آقا خدا عقل و فراست ترا بزرگ آفریده است  
 من از کجا میتوانم مثل شما بشوم

وزیر [بفراشها] - بنزید

ناظر - آقا قربان سرت - این دفعه مرا تصدق بفرما -  
 دیگر هرگز همچو عمل نخواهد شد

وزیر - بسیار خوب - حالا که شرط کرد و کنید بس  
 است - آقا بشیر ایندفعه را بخشیدمت - اگر من  
 بعد دو باره اطاق من غلبیر دیده شود خودت را  
 کشته بدان ها

وزیر [بفرشان] — بیاندازید ناظر را — پاهاش را فلک کنید

[فراشا ناظر را انداخته - فلک را حاضر کرده - پاهاش را فلک  
میکند - دو نفر فلکه میگیرند دو نفر چوب بر میدارند]

وزیر — بنزید

[فراشا میزنند]

ناظر — ای آقا جان - دورِ سرت بگردم - تقصیرِ من  
چه چیز است مرا میزنند

وزیر [باغیظ اشاره کرده] — این غلبیر توی اطاقِ من چه  
میکند

ناظر — چه غلبیر آقا

وزیر — چوب که خوردی میفهمی چه غلبیر

[فراشا میزنند]

ناظر — ای امان - ای داد - ای دورِ سرت گردم آقا

آخر تقصیرِ من چیست - ای قربانت

شوم تقصیرم را بفرومائید - بعد بخواهید بکشید

مختارید

وزیر [بفرشان] وا ایستید - آقا بشیرِ تقصیرِ تو اینست

تکلیفِ نوکرانِ درِ خانه را بآنها حالی نکرده - هر که

این درِ خانه خدمت میکند اختیارش با تست -

بایست جای هر کس و کارِ هر کدامِ آنها را خردت

مہتر — گلبیز دستم بود — واسے اسپہا جو گلبیز میکردم  
 بدہم — فراموشم شد — اینجا مانده است

وزیر — بعد چرا نیامدی ببری

مہتر — هیچ عقم نرسید کہ اینجا مانده است — از  
 انوقت تا حال ہم پی غلبیر میگذشتم

وزیر [بمہتر و بعد بفراش] — تو عقلت کجا بود حرامزادہ —

حیدر — اقا بشیرِ ناظر را صدا کن الان بیآید اینجا —

چوب و فلک را ہم با خودت بیآور — سه نفر فراش

ہم از بیرون بگو بیآیند اینجا

[فراش میرود]

مہتر [بنا میکند بلرزیدن و گریہ کان میگوید] — آقا مرا تصدق

بفرمائید — سرخان

وزیر [بغیظ ملایم] — نفست بگیرد پدر سگ

مہتر [شیون کن] — آقا قابانت شوم — غلط کردم — گہ

خوردم — مرا بقبر پدرت ببخش — غلط کردہ ام با

پدرم با مادرم — دیگر ہرگز اینجا پا نمیگذارم

وزیر — خفہ شو تخم خر

[در این اثنا آقا بشیرِ ناظر — حیدرِ فراش یکدستہ چوب زیر

بغلش گرفته با فلک و سه نفر فراش دیگر داخل میشوند —

سرفرود میآورند]

حیدر فراش — آقا — دم صبح اطاق را جارو  
 مهتر غلبیر دستش بود اینجا آمد — قدری هرف زد  
 برگشت رفت — معلوم میشود غلبیرش را اینجا گذاشته  
 رفته است

وزیر — آن مهتر قرمساقرا صدا کن به بینم — [فراش میرود پیء  
 مهتر] — الله اکبر — مهتر اطاق من چکار دارد — غلبیر  
 توی اطاق من چه میکند — امروز از هر طرف اوقات  
 تلخی برای من رو میدهد — هر وقت من این اطاق  
 خراب شده میآیم بی خطر بر نمیگردم  
 زیبا خانم — البته برای اینکه شعله خانم اینجا نیست  
 خالا که همچو است دیگر چرا اینجا میآئی همیشه  
 برو اطاق شعله خانم

[فراش و مهتر داخل میشوند]

وزیر [با کمال تغیر] — پسر — کریم — تو در اطاق من چکار  
 داری — جای تو طویکه است بچه جرئت باطاق من  
 پا میگذاری پدر سوخته

مهتر — آقا — من یکدقیقه آمده بودم از حیدر بپرسم  
 شما امروز سوار میشوید — پرسیدم زود هم بیرون رفتم  
 وزیر — پس این غلبیر را چرا اینجا انداخته رفته

خان - بعد برگردم بیآیم بروم اطاقِ او به بینم چه  
میکنم

[بر میخیزد برود]

زیبا خانم [اندرون آمده] - امروز برای شام و نهار هرچه میل  
دارید بفرماید بپزند

وزیر - زقوم زهر مار خوراکی بمن خوراندی که یکماه دیگر  
هم نخورم باز سیرم

[میخواهد برود - وسطِ اطاق غربالی افتاده بود - متفکر چشمش

بطرفِ درب میرفته پایش را بگوشهٔ کمانِ غربال گذارده

آن سرِ کمان بلند شده تراق بزانش میخورد - زانوش را

گرفته اخرو کرده مینشیند رو بزانش داد کشیده]

اخ مردم - این غلبیر اینجا چه میکند - پدر سوختها

زیبا خانم [متعجب] - من چه خبر دارم - چه میدانم

غلبیر اینجا چه میکند - هر وقت اینجا میائی فحش

و جنگ برای ما میآوری - نیم تنه را دیگری بپوشد -

فحشش را ما بشنویم

وزیر - فراش

[حیدر فراش از دهلیز باطاق آمده دست بسینه سرفرود میکند -

زیبا خانم رویش را پوشانیده میرود بگوشهٔ اطاق]

وزیر [خشمناک] - حیدر این غلبیر میان اطاق چه میکند



آرام ندارد - نگفتمت با این سن و سال دختر  
تازه جوان برای تو شایسته نیست - بحرف من  
گوش نکردی - حالا سزاتست - بکش

وزیر - خوب است - برو گم شو - بس است کفایت  
کرد - ویلم کن - کار دارم

زببا خانم [لد لندکان رفته زیر لب میگوید] - من چرا گم شوم -  
زن سوگلیت گم شود و فاسقش - همانها برای تو  
خوبند

وزیر [تنها] - عظم قبول نمیکند که شعله خانم صاحب  
این عمل بوده باشد اما احتمال کلی می رود زور و  
قوت تیمور آقارا دیده خوشش آمده است - بچه  
جاهل بیخیال پیش این و آن تعریفش کرده  
است - زنکه از حسودی حرفهای او را بدلبستگی  
نسبت داده چاه از براش میکند - بهر حال  
میبایست شعله را از این صرافت انداخت و بطوری  
حالیش کرد که تیمور آقا چندان پرزور نیست -  
انهارا که زمین زد همه بچههای یکجایی بودند -  
شاید باین تدبیر وصف تیمور آقارا از سر خود بیرون  
کند - دیگر بزبانش نیآورد - برخیزم بروم پیش

زیبا خانم — تنها ما نمیگوئیم — همه اهل لنگران این  
 عمل را میدانند — میگویند تو چشمت را روی هم  
 گذاشته — مثل کبک سرت را زیر برف کرده —  
 خوب و بد خود ترا نمیفهمی — خیال میکنی مردم  
 هم نمیفهمند

وزیر — این حرفها چه چیز است میزنی — شعله تیمور  
 آقارا چه میشناسد — اورا کجا دیده است

زیبا خانم — خودت نشان داده — خودت نموده  
 وزیر [صدای بلند] — من نموده ام — من نشان داده ام  
 زیبا خانم — بلی که تو نشان داده — البته که خودت  
 نشان داده — پس من نشان داده ام — تو بودی  
 روز عید ماه روزه امدی بزن سوگلیت گفتی خان  
 در بیرون قلعه بیگزادهارا بکشتی میاندازد — تو و  
 نسا خانم هم با خواجه و کنیز بیآئید — در مردرو  
 بیای دیوار قلعه فرش بیندازند — بنشینید تماشا  
 بکنید — آنها هم راه افتادند رفتند — آنجا تیمور آقا  
 تازه جوان بیست و پنجساله خوشگل پر قوت همه  
 بیگزادهارا زمین زده — شعله خانم یکدل نه هزار دل  
 عاشق و گرفتار او شده — دیگر کسی چه میدانند بچه  
 حيله دست آورده است — اگر يك روز نبیندش

آخرش شنیده ام - همان ساعت که حاجی صالح را  
خواستی فهمیدم - بقلبم اثر کرد - آمدم یواشگی  
پشت آن یکی درِ اطاق قایم شدم - گوش دادم -  
دیدم همانطور است که خیال کرده بودم - خدا مبارک  
کند نیم تنهٔ یکه دکمهٔ طلا برای زنِ سوگلایت -  
چشم تیمور آقا روشن - برای سوگلایش نیم تنهٔ تازه  
فرمایش رفته است - بپوشد پیش چشمش قر  
بدهد

وزیر - زنکه چرا حرفِ مفت میزنی - تا کی از نا مربوط  
گفتنِ خود دست برنمیداری - هیچ خجالت  
نمیکشی - پیش روی من بعیال من تهمت میبندی -  
ناموس مرا بباد میدهی - قباحات هم خوب  
چیزبست در دنیا حیف نباشد

زیبا خانم - اگر منم میخواستم ناموسِ ترا باد بدهم -  
یکی از این جوانهای خوشگل و رعنا دست میآوردم -  
با او عشق بازی میکردم - ناموسِ ترا زنِ سوگلایت  
باد میدهد که شب و روز با تیمور آقا دست بگردن  
است - چند دفعه کنیزم بچشم خود دیده است

وزیر [رنگش پریده] - من بحرف تو و کنیزت هرگز باور  
ندارم

حاجی صالح — خیر آقا من چه حد دارم سرِ شمارا فاش  
کنم — لایقِ ریشِ منست  
وزیر — بارک الله — ده برو مرخصی

[حاجی صالح تعظیم کرده از اطاق بیرون میرود پشتِ سرِ آن  
زبا خانم زود آن دربِ اطاق را دو دستی سخت باز کرده  
داد و فریاد کنان داخل میشود — وزیر از این صدا تکان  
خورده هولناک پشتِ سر نگاه میکند]

زیبا خانم — برای زن سوگلیت نیم تنه یخه دوکمه طلا  
فرمایش میدادید — بارک الله بمردی شما — خواهید  
گفت خواهرم زن هدایت خان برای شعله خانم  
سوقات فرستاده است — بارک الله — خواهرت را  
بمن میشناسانی — خواهر تو از خسیسی مثل تاجرهای  
اصفهان پنییرا توی شیشه کرده ناناش را پشتِ شیشه  
میکشد — حال همچو شده است که نیم تنه پنجاه  
و شصت تومانی برای زن تو سوقات بفرستد —  
یعنی من آنقدر احمقم که اینرا باور می‌کردم

وزیر — ضعیفه — مرا ترساندی — چه چی میگوئی — چه  
سوقات — چه نیم تنه — دیوانه شده‌ام مگر  
زیبا خانم — هیچ طفره نزن — زبانت را برمگردان —  
حرفهاییکه با حاجی صالح میزدید همه را مو بمو تا

حاجی صالح — خیر آقا — من چه میدانم  
 وزیر — پس من لابد باید پیش از وقت ترا از مطلب  
 خبردار کنم — تا بازار هم که رفتی بهرکس رسیدی  
 شهرت بدهی که وزیر بمن چنین و چنان خدمت  
 رجوع کرده است — اسایش را بما حرام کنی — نگذاری  
 آسوده بنشینیم — عزیز من مطلب اینست — دو  
 ماه بعیدِ نوروز مانده است — میخوام چیزی غریبه  
 در عید بشعله خانم بخشم — اگر اینجا بدهم بدوزند —  
 زیبا خانم هم یک همچو چیزی خواهد خواست —  
 بگیرم اضافه خرج است باو ریبندگی ندارد — بگیرم  
 از قال و قیل خلاص نخواهم شد — همه روزه مایه  
 دردِ سرو اوقات تلخی است

حاجی صالح — آقا مگر وقتی که دوخته اشرا بخشیدی —

زیبا خانم دیگر مثلِ آنرا نخواهد خواست

وزیر — الله اکبر — عجب گیر نیفتادیم — مرد که بتو چه —

بتو هر چه میگویند تو برو همانطور کن وقتِ دادن خواهم

گفت خواهرم زنِ هدایت خانِ رشتی این نیم تنه را

برای شعله خانم سوقات فرستاده است — آن وقت

زیبا خانم نمیتواند مرا مقصر کند — این حرفها را اینجا

بکس گفته نگفته ها

وقت برگشتن همراه خود بیآور - اینهم پنجاه  
دانه طلاست - [پولها را در میان کاغذ پیشش میگذارد]  
خرج کن - هرچه کم آمد برگشتن در اینجا - کار  
سازی میشود - زود برمیگردی یا خیر

حاجی صالح - تا یکماه دیگر برمیگردم - کاری ندارم - پول  
نقد میبرم ابر بشم بخرم برگردم - اما آقا اگر اندازه  
نیم تنه معلوم میشد - بسیار خوب بود - آنجا که  
بدوزند شاید تنگ و گشاد بشود یا کوتاه و بلند بیآید -  
در خدمت سرکار مقصر بشوم

وزیر - عیب ندارد قدری گشاد و بلند بدوزند - اگر  
اندازه نیآمد - اینجا درست میکنند

حاجی صالح - آقا نمیشود که پارچه اشرا بخرم و دکمه اش را  
هم بدهم بسازند - بیآورم اینجا - هرکس که میخواهد  
بپوشد باندازه قد او ببرند بدوزند

وزیر - اخ ایة بنده خدا - شماها عجب عادت کرده  
اید بزیاد گفتن و اظهار معرفت نمودن - مقصودت  
اینست من مطلب پوشیده را بیساخته آشکار بشما  
بگویم - تو که نمیدانی اگر من آنرا اینجا بدهم ببرند  
بدوزند بچه قیل و قال خواهم افتاد - و چه اوقات  
تلخی خواهم کشید

## مجلس

[پنجاه سال قبل ازین کار در بایء حزر در شهر لکران خانهء میرزا حبیب وزیر واقع میشود -

وزیر در اطای دم اندرون نشسته و حاجی صالح پیش روی او ایستاده است]

وزیر - حاجی صالح شنیدم رشت میروی - راست است  
حاجی صالح - بلی آقا میروم

وزیر - حاجی صالح خدمتی بشما رجوع خواهم کرد بایست  
انجام بدهی - بجهت همین بود شمارا خواستم

حاجی صالح - بفرمائید آقا - باجان و دل برای انجام  
فرمایشات سرکار حاضرم

وزیر - حاجی صالح - باید یگ نیم تنه زر آبی در  
رشت بدهی بدوزند - تا امروز مثلش را در لکران  
ندیده باشند - همین که نیم تنه حاضر شد -  
میدهی بزرگر بیست و چهار دانه دوکمه طلا -  
از تخم مرغ کوچکتر و از تخم کبوتر بزرگتر -  
در رت میکنند - دور یخه اش میدوزند -

پری خانم - مادرزنِ وزیر که با دخترِ کوچکش نسا خانم  
خانهء وزیرند  
آقا مسعودِ سیاه - خواجهء وزیر

خان - حاکمِ لنکران  
عربز آقا - پیشخدمتباشیء خان  
سلیم بیگ - ایشیک آقاسیء خان  
قدر بیگ - نایبِ ایشیک آقاسی و نایبِ درِ خانه  
صمد بیگ - فراش باشیء خان  
عارضینِ دربِ خانه - از مدعی و مدعی علیه چهار نفر  
فراشِ درِ خانهء خان - چند نفر  
عمال و نجیبی و لابت - چند نفر  
غلامان - پنجاه نفر

تیمور آقا - پسرِ برادرِ خانِ لنکران عاشقِ نسا خانم  
رضا - برادرِ رضاعیء تیمور آقا  
حاجی صالح - تاجر  
حکیم - ساکنِ لنکران



# سرگذشت وزیر خان لنکران

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کیفیت تمذیل عجیب در چهار مجلس بیان شده باتمام  
میرسد

(افراد اهلِ مجالس)  
میرزا حبیب - وزیر خان لنکران ۱۹۰۹  
حیدر - فراش وزیر  
کریم - مهتر وزیر  
آقا بشیر - ناظر وزیر  
فراشهای وزیر - چند نفر

زیبا خانم - زن بزرگ وزیر  
شعله خانم - زن کوچک و سوغلی وزیر که خواهر بزرگ  
نسا خانم است  
نسا خانم - خواهرزن وزیر معشوقه تیمور آقا



سرگذشت

دو(یر

خان . لنکران





